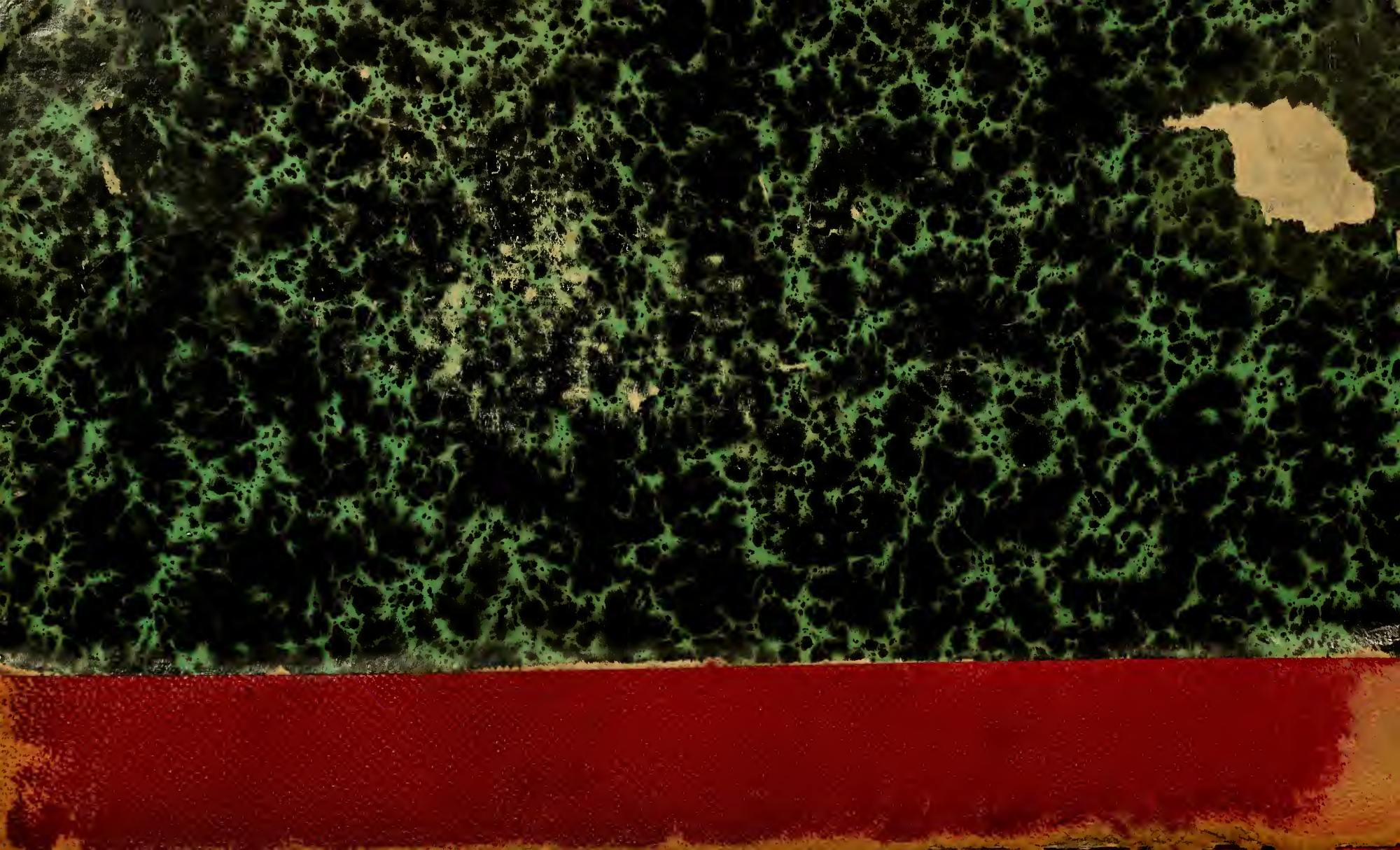

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THE

NATIONAL ACADEMY OF DESIGN.

CEREMONIES ON THE OCCASION OF

LAYING THE CORNER-STONE,

OCTOBER 21st, 1863.

AND THE

INAUGURATION OF THE BUILDING,

APRIL 27th, 1865.

NEW YORK:
MILLER AND MATHEWS.
M.DCCC.LXV.

233495

TWO HUNDRED COPIES PRINTED.

ALVORD, PRINTER.

INTRODUCTION.

An account of the ceremony of laying the corner-stone of the building of the National Academy of Design was prepared for publication by T. Addison Richards, Corresponding Secretary of the Association. This is herewith printed, together with the Inauguration Ceremony on the occasion of the first exhibition and private view of works of Art in the new edifice.

The successful erection of this beautiful building is creditable to the Architect, the Society of Artists through whose perseverance the result has been accomplished, and those friends of Art who aided the enterprise by their contributions of funds.

In commemoration of the event which marks a new era in the history of the Academy, it is thought proper to preserve in a worthy manner a record of the ceremonies commencing and concluding the erection of the building.

THE PUBLISHER.

July, 1865.

MDCCCXII

INCEPTION AND PROGRESS OF THE BUILDING.

THE site of the beautiful edifice for the National Academy of Design was purchased in the Autumn of 1860, from Mr. William Niblo, at a cost of fifty thousand dollars.

Numerous designs were about that time, and at the solicitation of the Academy, submitted by most of the leading architects of the city, among which was the admirable plan of P. B. Wight, Esq., which is now, with some modifications, so successfully executed.

At the time of the presentation of Mr. Wight's design, the Council, though most cordially and unanimously approving of it, were yet unable to adopt it definitely, from the want of sufficient means for the construction of so costly an edifice; and for a long time it was an earnest question whether they should

erect only the plain building which they could then safely compass, or devise measures for the enlargement of their funds to meet a greater expenditure. Happily the latter alternative was accepted, in view of the great importance to the profession and to the city of an academic home, which should be at the same time in every way suitable in its interior arrangements and artistically worthy in its exterior aspect.

To meet the emergency, it was resolved to call upon the well-known and ample sympathy of the large body of connoisseurs and lovers of art outside of the Academy, although it had been the boast of the Society heretofore, in all its long and varied existence of nearly forty years, to have lived and prospered without any exterior aid whatever. It was, indeed, this most honorable, and, we believe, unexampled fact, which persuaded the Academy, in this important crisis of its history, to call with confidence for assistance upon their fellow-citizens at large.

As an efficient means both of accomplishing the immediate object in view, and of perpetuating the public interest in the labors and fortunes of the Academy, it was, at the suggestion of the President, cordially approved by the Council, determined to submit to the Society the project of establishing a new class of members, who should receive the honorary degree of Fellows of the Academy; such members paying into the treasury certain sums of money,

from which should be formed a fund, to be known as the Fellowship Fund, and to be employed in the construction of the new edifice, and in the maintenance of the Institution.

A meeting of the Academicians was accordingly convened on the 14th day of January, 1863, when the Constitution of the Society was so amended as to provide for the admission of the proposed new grade of Fellows with certain stipulated privileges, on the payment of one hundred dollars for a life interest, or of five hundred dollars for the same interest in perpetuity, with power in the latter case to transfer or to transmit the same.

The amendments provided further, that this Fellowship Fund should be controlled by a Committee of seven Academicians, to be appointed annually by the Council:—in pursuance of which, Messrs. Henry Peters Gray (Chairman), Thomas Hicks (Secretary), James A. Suydam (Treasurer), D. Huntington, John F. Kensett, George A. Baker, and John W. Casilear, were duly appointed such Committee for the current academic year (1863).

The Committee commenced its labors at once with such ability and zeal, and our citizens of means and taste responded with such generous liberality, that after a very few weeks only the Council felt fully assured of being able to realize their cherished plans in the amplest manner. Many gentlemen, indeed, with a munificence quite unexpected, contributed not

merely the sums required by the terms of the Fund, but in large excess thereof; while the Committee is still so actively engaged, and the public is yet so liberally responding, as to leave no doubt of the successful completion of the new edifice in the highest style of the art, and also of the endowment of the Academy in such a manner as to enable it for all future time to worthily achieve its important ends, and to ever increase its beneficent influences.

On the 18th day of April, 1863, three months after the passage of the amendments establishing the Fellowship Fund of the Academy, the contracts had been made, and the ground was first broken for the erection of the new edifice, in accordance with the design submitted by Mr. Wight, in January, 1861.

Such progress was made in the work that by the middle of October following the builders were prepared to lower the corner-stone of the edifice into its place, which part of their labors was deemed by the Council to be of such memorable interest that it was ordered to be done publicly and with all fitting ceremonies; and Messrs. Thomas S. Cummings, Thomas Hicks, Henry Peters Gray, George A. Baker, and T. Addison Richards, Academicians, were appointed a Committee to make and carry into effect arrangements necessary for the occasion.

The Committee of Arrangements gave prompt and effective attention to their duties. They were most

fortunate in the cordial co-operation they received from the distinguished gentlemen whom they solicited to assist as speakers at the ceremony, as they were also in all other details of their labors from beginning to end.

CEREMONY OF LAYING THE CORNER-STONE.

The day chosen for the celebration, Wednesday, October 21st, 1863, was one of unwonted beauty—with skies so sunny and airs so balmy as to make the necessary out-of-door exercises as convenient and agreeable, even at that late autumn season of the year, as they would have been in the early summer. So auspicious, indeed, was the weather, in all respects, that it could have been felt as nothing less than a happy omen by all the large and distinguished audience who had the pleasure to assist on the interesting occasion.

The spacious reception-rooms of the Century Club, in East Fifteenth Street, near Union Square, and not far from the Academy grounds, having been most kindly offered to the Committee as a place of rendezvous, the Members of the Academy and other guests of the day were invited to assemble there, in order to proceed in a body to the scene of the coming celebration.

At two o'clock in the afternoon, a large concourse of artists, authors, and other distinguished citizens were gathered in the rooms of the Century, and half

an hour later they took up their line of march for the Academy grounds, at the corner of Twenty-third Street and Fourth Avenue, in the following order:

JANITOR,
Bearing the large Copper Box in which had been
previously deposited, in presence of the Council
of the Academy, the various objects
which were to be placed in
the Corner-Stone.
The Reverend Clergy,
Accompanied by the President of the Academy.
The Orators of the Day,
Accompanied by the Council of the Academy.
The Academicians.
The Associates of the Academy.
The Fellows of the Academy.
The Honorary Members.
The Students of the Academy.
Artists Generally.
Editors and Authors.
Other Distinguished Guests.
Citizens Generally.

The procession, soon after starting, entered Union Square, where a slight *détour* from the direct route to Twenty-third Street was made, in order to pass around the equestrian statue of Washington, which adorns that locality, every head being uncovered in token of reverence for the memory of the illustrious Father of his Country. To add to the pleasant interest of this impromptu digression, was the fact that Mr. H. K. Brown, the sculptor of that fine

work of art, was present at the moment in his place among the Academicians.

Arriving at the site of the new edifice, the procession was greeted by the welcoming strains of the excellent band secured for the occasion, and which continued to discourse agreeably while the guests were taking their places on and around the platform which had been erected on the Twenty-third Street front.

As the music ceased, the assembly was called to order by the President, D. Huntington, Esq., when the following Invocation was offered by the Rev. Francis Vinton, D. D. :—

INVOCATION—BY THE REV. DR. VINTON.

(Preceded by the reading of *The Lord's Prayer.*)

"Almighty God, without whom all our purposes are ineffectual, and all our efforts vain, grant Thy presence and blessing to Thy humble servants assembled together to lay, with all solemnity, the corner-stone of an edifice to be devoted to Thy honor and the benefit of Thy creatures, and to the beautiful in nature. Nature is the art of God. Thou, Lord, hast made all things beautiful. Inspire Thy servants to represent Thy glorious art. Inspire our hearts with an humbling sense of our dependence upon Thee, at all times and in all undertakings. May the foundation of this Institution rest upon Thy favor. Open the hearts and hands of Thy people to give of their abundance for carrying the design into effect. Prosper every effort for its advancement, and every person engaged in its

erection and support. May its blessings be enjoyed by many, and conveyed to the remotest generation. Above all, may it be an effectual, though humble, means of advancing Thy name and praise among this people. All which we ask through the merits and for the sake of Thy Son Jesus Christ our Lord. Amen."

At the close of the Invocation, the President introduced Mr. Henry Peters Gray, Vice-President of the Academy, and Chairman of the Committee of the Fellowship Fund, as follows:—

"Ladies and Gentlemen:—You are well aware that we are chiefly indebted to the efforts of the Fellowship Fund Committee, generously seconded by our munificent citizens, for the means to erect the building, to lay whose corner-stone we have to-day assembled. Mr. Gray, the Chairman of that Committee, has labored with untiring energy to promote its interests, is intimately acquainted with the history of the Institution, and will now address you."

ADDRESS OF HENRY PETERS GRAY, ESQ.

"Ladies and Gentlemen, and Members of the Academy:—You have been invited to participate in the ceremony of the laying of the corner-stone of the National Academy of Design. It is my privilege to welcome you to a spectacle which I hope may be as interesting as it certainly is novel, and briefly as possible to detain you from the favorite speakers who have kindly consented to address you on this occasion, while I say a few words about the Institution which, with your approbation, we are now to inaugurate on this solid foundation. The National Acad-

emy of Design was instituted in 1825. I quote by memory, from a synopsis of the history of the Academy, nearly completed, by our Treasurer, Thos. S. Cummings, Esq., one of the original founders, five only of whom now remain. It held its first exhibition in a room twenty-five by fifty feet, on the corner of Reade Street and Broadway, in 1826. This exhibition was open in the evenings, and advertised as brilliantly lighted by gas from six burners. It is interesting to note that this was the first time gas was ever used for an exhibition of pictures. The pecuniary result of the exhibition was unsuccessful, leaving a deficiency which was supplied by the subscribers. The next exhibition-rooms were in Chambers Street, over Stoffanni's Baths—a locality since become distinguished by various public occupants—at the annual rent of $300. The next rooms were in Clinton Hall, in 1830, at $500 per year. The next, in 1840, in Broadway, corner of Leonard Street, over the Society Library rooms, at $1,000 per year. These were occupied ten years most successfully, until 1850, when the Academy bought the "Brower's Stables," 663 Broadway, opposite Bond Street, which was then the up-town limit of travel of this line of the Broadway omnibuses. The whole property of the Academy was then less than $10,000. After using these rooms a few years they were sold, and since that time the Academy has hired various places for its exhibitions while waiting for the building we have now started. The sale of the property in Broadway, under the management and through the noble generosity of Messrs. Jonathan Sturges and Charles M. Leupp, Trustees, assisted by Thomas S. Cummings, Esq., Trustee, whose able services these gentlemen have often acknowledged, produced for the Institution a clear profit of $60,000. And with this sum, increased nearly threefold by the success of the

Fellowship Fund last winter, we have bought and so far built this property as a permanent abode. We have existed heretofore, we are told, in spirit. We are now to have a material one—such a one, I hope, as shall manifest our unity, peace, and concord, and increase our prosperity and usefulness. I said this was certainly a novel spectacle. Is it not?—when we reflect that this is the first Academy of the Fine Arts this side of the Atlantic—the first instance of the building of an Academy of Design, not only in the United States, but on this continent, governed and directed entirely by the artists, carried on strictly under academic regulations, and dependent heretofore wholly on our own resources. And now, strongly wedded to public sympathy by a new order of members—its 'Fellows'—their subscriptions will enable the Institution to appear before you in a form of elegant architecture, which, we trust, will be a characteristic feature of this locality, and an ornament to the metropolis. In conclusion, may I not plead, while we have our shoulders at the wheel of this enterprise, that our friends and subscribers will seriously entertain a proposition, which, if carried into effect, will pay the whole cost of it, including a fund for its maintenance. I propose that, recognizing the importance of ennobling our city by establishing a permanent Gallery and Academy of the Fine Arts, we will each of us endeavor to obtain a subscription to the Fellowship Fund of the National Academy of Design of equal amount to our own."

At the close of Mr. Gray's remarks, and after the usual musical interlude, the President introduced Parke Godwin, Esq., Fellow of the Academy, who addressed the assembly as follows:—

MR. GODWIN'S ADDRESS.

"It is an event in the history of any city or nation when its leading citizens come together to lay the foundations of a superb structure, to be devoted exclusively to Art. It marks a double rise in the genial currents of our civilization: the existence, in the first place, of a demand for other satisfactions and other enjoyments than those of material nature; and, in the second place, of a class competent, by their genius and skill, to supply the exigencies of that superior interest.

"We assemble, under the soft splendor of these autumnal skies, and amid the misty, many-colored glories of this second summer of the year, to begin the record, in a durable and effective form, of this substantial progress. Impelled by no debasing lust of gain, with no vanity or shallow pomp, under the promptings of a high and almost holy sentiment of reverence, we propose to rear an altar to the Beautiful, where the active ministers in her service may yearly bring their richest offerings, and the broad brotherhood of her faith may come up to perform their profoundest worship.

"Here let me observe that, strange as it may seem, I cannot but think you have chosen both an appropriate and a propitious time for this inauguration. Strange, indeed, it must seem, that I should connect this hour of a desperate war, in any favorable sense, with the serene and gentle arts of peace. We are in the midst of a stupendous national convulsion, when the earth heaves as with the birth of earthquakes, and the wild air sobs with the shouts and wails of conflict. Borne on every southern breeze come the flash of crossing arms and the deep thunder of the cannon; and even while I speak, perhaps, many a

brave heart sinks, many a manly form goes down, as the angel of death sweeps by, in undiscriminating wrath.

"But you that have before heard me discourse to artists know it is a favorite theory of mine, that the mighty struggles in which nations are put to their noblest strain are but the tempestuous spring-time and seed-time of a glorious summer of intellectual growths. In these crises, or supreme moments of life, when the soul of a people is called to exert the heroic virtues; when all that is strong and grand in human resolve, and all that is enduring and godlike in human patience, is summoned to trial; when whole communities are led to cast out of their consciousness whatever is low, and grovelling, and selfish, to make room therein for an influx of the divine and generous sentiment of self-sacrifice; when the universal mind is fused, as by a spark of heaven's lightning, into a unity of disinterested and irresistible emotions, whether it be of patriotism or religion, then the soul of the people is lifted into the true creative sphere; its thoughts and feelings glow with spontaneous activity; and the higher spirits of the time, catching its subtlest essences and finer electricities, blossom into wonderful forms of loveliness and power. And then, too, come the eras which are the culminating points in social destiny.

"It has often been remarked, that there have been certain periods in history which mark the efflorescence of the arts—when they seem to attain their most brilliant development; and these, hastily enumerated, may be described in general terms as the age of Pericles in Greece, or of Augustus in Rome, of the Troubadours in early Europe, of Lorenzi di Medici in Italy, of Louis the Fourteenth in France, of Elizabeth in England, and the nineteenth century in more modern times. Now, why were

these ages so distinguished? Was it because of the patronage which kings and princes are supposed to have lavished in munificent gifts upon artists and academies? As well ascribe to that source the stars which glitter in the skies, the gleam of sunsets, or the awful music of the winds in the woods. Patronage may foster what is already born, but the breath of the Lord alone gives it life. No; those ages were great because the spirit of the people, raised by the mighty events in which they participated to celestial heights of enthusiasm, energy, and unity, could but overflow in all the appropriate intellectual manifestations.

"Greece, in the age of Pericles, had just emerged from the gigantic wrestle with Persia, in which her spirit, sublimated into unexampled vigor by unexampled efforts, bloomed and bourgeoned into Æschylus and Phidias, and Plato and Demosthenes. From the internecine conflicts of the civil war in Rome sprang the silver splendors of the literature which illuminated the reign of the First Emperor. When Europe, impelled by a universal outburst of religious enthusiasm, flung herself in countless hosts upon Asia for the rescue of the Holy Sepulchre, then first arose, like a forest of tapering shafts and pointed arches, the mighty Gothic cathedrals, while the lays of the Troubadours and the tales of the Trouveres broke forth like a twittering chorus of birds in the mornings of Spring. No Medicean grace, but the fierce conflicts of the Italian republics, aroused the genius of Italy to its almost superhuman strength, and crowned her laureled head with the eternal master-pieces of Da Vinci, and Michael Angelo, and Raphael. The religious and civil wars of France, not the luxurious but effeminating protection of Louis Quatorze, inspired the finest models of French style; while the passions and strivings of the Reformation—the grand

tournaments of the mind—the daring spirit of maritime adventure and scientific discovery, the new enterprise and freedom and aspiration, the almost universal ferment of thought which followed the release of society, and especially of England, from the despotism of the Middle Age, wrought the brain of mankind into the glow and energy necessary to produce the magnificent personality of Shakspeare. Thus, too, not to pursue the line of proof tediously, may we not hope that out of the throes and convulsions of our darkened and strenuous Present may be born a Future of grandeur and radiance? Nay, may we not discern on the very smoke-wreaths of battle the same glorious Bow of Promise which the Divine Benignity paints on the storm-clouds when the tempest is overpast?

"But, to attain that lofty consummation, our artists and our public must learn to estimate Art in its true dignity and character: not as a frivolous pastime, like the antics of Harlequin; not as a minister to ostentation, like a fashionable upholsterer—not even as a better sort of schoolmaster teaching a finer selfishness—but as, indeed, it truly is, the purest and best efforts of the purest and best minds in their purest and best hours. Art amuses us, it is true, like many meaner things, but it elevates while it amuses; it delights us, but it ennobles us through that delight; it instructs us, but it informs us, or forms us inwardly, while it instructs. The genuine products of a mysterious fusion, which blends the Sense that sees all beauty with the Wisdom that perceives all truth and the Love that sympathizes with all life, it has no other function and no other sphere than to speak to the whole of man's higher nature—to his most exquisite sensibility, his shaping imagination, his penetrative reason, and his vivifying soul.

"Let me, then, in closing this simple overture or prelude

to the richer strains which are to follow, exhort the artists who are actively engaged in this work of building a new Academy, to conduct it in the most lofty and serious intents, and resolve to make it, not a mere market-house for the barter of commodities in shoddy, nor a museum where dead monsters and withered specimens of abnormal forms are to be exhibited to the curious, nor an inquisition which shall cramp the free movements of the æsthetic soul into a killing uniformity of faith and practice, nor even a theater for the display of lively imitations of buried ages, but a real and majestic Temple of Art, where all may come to indulge a divine communion, because it shall be filled and hallowed by the very presence of the god."

Following the speech of Mr. Godwin, it was hoped that Professor Morse would be able to address the assembly, and it was so set down in the programme. In explanation of Professor Morse's absence, it should be said, that the time for preparation was too limited to give him sufficient notice of the occasion to enable him to reach the city from his country-seat in time. The Committee of Arrangements trusted to being able to inform him in season of the part assigned to him in the exercises of the day. They took the liberty to thus include him in their arrangements, without conferring with him, on the sufficient grounds of their assurance of his entire sympathy with them, from the fact of his having been one of the chief founders, if not the father of the Academy, of his having filled its Presidential chair from the time of the establish-

ment of the Society through a score of laborious years, resigning it, indeed, only when the pressure of other duties in the great field of science forbade his occupying it any longer, and from the unabated interest which he has ever, and upon all occasions, manifested in the fortunes of the Institution. The regrets since expressed by Professor Morse, in letters and otherwise, to members of the Academy, that he was not advised in season to permit him the pleasure of assisting at the celebration, as the Committee desired, fully excuses the liberty which was so familiarly taken in using his name, even without his previous consent.

Professor Morse, being unavoidably absent, as has thus been explained, the President next introduced William Cullen Bryant, Esq., Honorary Member and Fellow of the Academy, who spoke as follows :—

MR. BRYANT'S ADDRESS.

"I regret much that the absence of Professor Morse, to whom the cause of Art in this country, and the cause of Science throughout the world, owes so much, is not here to address you in a more impressive manner than I have the ability to do.

"I well recollect the time when, rallying the artists of the city under one standard, he led them to the encounter with the old Academy of Fine Arts, a useful institution enough in its day, but no longer suited to the time. I recollect how, after a few exhibitions of this Academy of ours, to which such artists as himself, and Durand, and Ingham,

and Inman, sent their paintings, the old institution quietly expired, and left the field open to its younger and more vigorous rival.

"For my own part, as an early friend of the Academy, I too have some title to say a word or two on an occasion like this. I was a witness of its birth, nearly forty years since. I lent its founders such an aid as a daily press could give, and its pupils accepted from me a short course of lectures on the Mythology of the Ancients. I congratulate its members, and I congratulate the public, who will be equally the gainers, on the favorable turn which its fortunes are now taking. In the history of certain races of mankind it is related, that in the earlier stages of their civilization they led a wandering life, dwelling in tents, migrating from place to place, and pasturing their herds wherever the glitter of cool waters or the verdure of fresh grass attracted them. As they made one advance after another in the arts of life, and grew numerous from year to year, they began to dwell in fixed habitations, to parcel out the soil by metes and bounds, to gather themselves into villages and to build cities. So it has been with this Academy. For more than a third of a century it had a nomadic existence, pitching its tent, now here and now there, as convenience might dictate, but never possessing a permanent seat. It is at last enabled, through the munificence of the citizens of New York—a munificence worthy of the greatness of our capital, and most honorable to the character of those who inhabit it—to erect a building suitable for its purposes, and in some degree commensurate with the greatness of its objects. It no longer leads a precarious life; the generosity of its friends insures it an existence which will endure as long as this city shall remain the seat of a mighty commerce. When this Institution came into existence, I could count the eminent artists of the

country on my fingers. Now, what man among us is able to enumerate all the clever men in the United States who have devoted the efforts of their genius to the Fine Arts? For a taste so widely diffused we must have edifices of ample dimensions and imposing architecture, dedicated to that purpose alone; and one such we shall possess, hereafter, in the Temple of Art whose corner-stone we are this day assembled to lay."

After a further interval of music by the Band, Mr. Bryant was followed by the Hon. George Bancroft, Fellow of the Academy. Mr. Bancroft thus addressed his attentive and interested audience:—

ADDRESS OF HON. GEO. BANCROFT.

"The occasion on which we meet is full of earnestness and promise. The artist rightfully takes his place among those who specially devote themselves to the study of the Good, the Beautiful, and the True; and his creations open to us glimpses into the ideal world. It is time that this edifice should rise. Our artists have already filled the earth with their fame. In sculpture and in painting their names are already world-renowned, and nowhere to-day would a gallery of art be esteemed perfect if it did not include productions of American hands and American minds. I have a favorite belief that in this nation, beyond any other, Art is destined to thrive and attain its highest result. The reason is obvious. All genuine Art appeals to that which is universal and unchanging. Whenever Art has languidly flourished under the protection of aristocracy or princes, it has been compelled, in some measure, to cater to the tastes of those princes or that aristocracy. Here, Art must appeal

to universal sympathy. Here, Art must appeal to that sentiment of the beautiful which lies deep in the human soul, which constitutes one of those great endowments that make man an immortal being, transcending all things around him. It is in that appeal to the universal sense of the beautiful that, in a republic, Art can attain its sublimest success. If you look through the line of ages, you will find that there have been but few epochs when Art has in this manner carried out the highest conceptions of which human genius is capable, and it has been always either in connection with religion or in connection with liberty. Here is a nation distinguished above all other nations for religiosity and for freedom; and, therefore, here, above all other nations, is Art destined to achieve its greatest triumph. Our artists give us the most earnest guarantee for the purity and elevation of their purpose in the time which they have chosen for founding this edifice—the work is begun in the midst of civil war, in the midst of our trials, in the midst of the most wonderful display of disinterested love of country, and of the loftiest attachment to the best interests of mankind. I respond entirely, in that connection, to the remarks of Mr. Godwin, and I have nothing to add to them, except the hope that the gleam of light which shines on us to-day, from the undoubting patriotism of our artists, may be like the wing of the halcyon on the stormy wave, the harbinger of joy, and life, and triumph, and peace."

The Rev. Henry W. Bellows, D. D., Fellow and Honorary Member of the Academy, was the next speaker presented to the assembly. He spoke eloquently and at length, as follows:—

SPEECH OF REV. DR. BELLOWS.

"It can hardly be necessary to add any thing to the eloquent words which have already been spoken. All the *ideas* that should animate an occasion like this have been furnished by Mr. Godwin in his opening speech; he has left the rest of us nothing to say except in the purely practical direction. Not that ideas are not the most practical of all things in their results, but they work out of sight; and I wish to say a few words about matters that can be put plainly in view. Let me first say, that the final cause of the failure of memory in our venerated and illustrious poet (Mr. Bryant) who preceded me, was to enable me to say, that however he himself might forget what he had written, nobody else ever could.

"I agree fully with the distinguished historian who has just taken his seat, that this country is finally to be the principal seat of the Fine Arts, because it is to be the home of every thing great and good in the gradual unfolding of our common humanity. My faith in this rests upon no partiality for our particular race, or age, or place, but simply on the fact that more of human nature is to be developed here, and in a riper form, because of the universal spread of education among our people. And when I say education, I mean equally that which is derived from participation in affairs, from active and inspiring pursuit of a career open here to all, and that which is derived from what is technically called schooling. We have these united in an unexampled degree. As I must believe that Providence has scattered with an impartial hand the seeds of all possible excellency—of all arts and sciences, in our nature—the region in which that nature receives its largest and widest culture will bring forth the best and broadest harvest.

Whatever talents our countrymen possess will not sleep in their bosom for want of opportunity. Just as I believe that political, social, domestic, religious interests will flourish here as they never flourished elsewhere, so I believe the Fine Arts will. Indeed, you cannot have any of these things flourishing separately from the others, except in a temporary and exotic way. The true, the good, the beautiful, are each the side of a solid cube, which, let it present which face it will, implies the presence and potency of the other dimensions. You cannot have true Freedom without true Religion and true Art; nor true Religion without true Art and true Liberty; nor true Art without true Liberty and true Religion. These things go together, or else not at all. The universal popular education of America, with its equal institutions, opportunities, and incitements, for the first time secures a state of society equally favorable to each of the fundamental interests of our nature, and, therefore, one promising the greatest success for each and all. But I did not intend to generalize, but to speak on practical matters.

"It is essential to the just pride and dignity of a metropolis like this that Art should have her visible and sightly home in it. She has been a houseless wanderer, a tenant-at-will, a first-of-May mover quite long enough for her own dignity, and quite long enough for our reproach. Henceforth, on this corner-stone, is to stand an edifice worthy to represent the Temple of the Fine Arts, and where gradually may be accumulated, I trust, the best products of our native genius, to attract the steps of Art-pilgrims from all corners of the land. Were it not a matter of pride and of feeling, it could easily be established to be a matter of municipal interest. A conspicuous home of Art; a central dépôt of the works of American genius; an annual exhibition of the

yield of the year in the immortal fields of Painting and Sculpture in a place worthy of their appearing, would draw to this community, and hold here, an extra population, making itself abundantly felt in the added wealth and income of our city. The subtle, yet real, connection, between the elevation and gratification of the higher tastes of a population and its economic and material prosperity, is best understood by philosophic observers. I found, for instance, only yesterday, in visiting Mr. Lawrence's beautiful carriage factory in Broadway, that the creation of the Central Park had affected the whole livery interest and the construction of vehicles of every kind to an enormous extent. Nobody accustomed to reflection ought to be surprised to hear that the enormous outlay on the Central Park had added twenty times as much to the wealth of this city, by the increasing value it has put upon our real estate; and twenty times as much to the income of the industrious classes, as it has added taxes. Has anybody ever considered what the influence of the honor and dignity paid to the Fine Arts repays a community, in the gradual effect it produces upon the whole style of architecture, house-building, furniture, costume patterns, and decorations of every kind, gradually creeping down into the humblest ramifications of life? I have sometimes thought that if I had a half million of dollars to give away, I would establish —not a hospital, nor a school, nor a church—but a band of music, of the highest and purest character, whose sole function should be to play in the Central Park a certain number of hours of every day in the year! What should I expect from such an endowment? I should expect to draw thousands who now never breathe the free air in purity, and amid scenes of beauty and order, into that lovely retreat; to break up a disastrous devotion to business; to bring the

rich and the poor together; and to breathe, by the subtle power of music, a [spirit of harmony, and of peace, and of innocent and elevated enjoyment, through this vast metropolis. I should expect to raise beneficently the feeling of civic attachment, and to increase the pride of local feeling.

"In like manner, I say, we cannot, as sagacious and prudent citizens, as tax-payers, and lovers of peace and order, do too much to naturalize art, in all its forms, among us. I consider every print-shop window a public teacher, and a guarantee for civic order. I believe the crowd that walks down past Washington's Statue, and looks in at Goupil's and Williams & Stevens's windows, is a better and more truly civilized, patriotic, and refined crowd than it could be without them. This building, in its beauty and stateliness, dedicated to Art, and year after year gathering new and richer and more fragrant associations from the hours of admiring and instructive pleasure passed in its galleries, will enrich and adorn, and cast a healing and protecting shadow over this avenue, one of the chief entrances to the city! The dépôts of locomotion above, the Medical College on yonder corner, the churches along its side, the great hotels at its corners, the vista ending in Washington's Statue below, and in the subterranean tunnel through which ebbs and flows the great human tide that morning and evening fills and drains our population—these public structures will have no more significant edifice among them all, than this that speaks of the aromatic, imponderable interest of Beauty—that subtle, exquisite element that refines even Religion itself—a power which the tasteless and most stupid cannot wholly escape, and which increases in its dominion and benignant sway in precise proportion to the culture, elevation, and breadth of its subjects.

"I rejoice to see these works of luxury, of peace, and of beauty going on in a time of civil war. They show the inherent productive, industrial, and pacific spirit of our people and our institutions—the irrepressible nature of our civilization. At this very moment, as all through the war, the most costly of our recent public buildings, the United States Treasury, has been lifting its costly monoliths around the very rooms in which were going on the manifold operations by which we create a currency that feeds with a thousand millions the sinews of war. As I have seen those monstrous stones poised in the air before swinging to their unshakable places, I have seemed to see the very pillars of the Union and the State in the balance of civil war, swinging perilously in the air of destiny, but all the while held by a gigantic Providence over their proper places, and slowly, steadily settling anew upon their everlasting foundations.

"A few weeks hence, the City of Boston, the home of so much refinement, artistic taste, public spirit, and patriotism, will call her æsthetic population together to witness the opening of an organ, so far transcending all other organs in this country as to make comparisons absurd—an organ which has cost $100,000—whose bellows are worked by steam power, and yet so exquisitely poised in its machinery as to be more manageable at its keys than our ordinary organs. Perhaps not more than three or four instruments in the world exceed it in the number of its stops, and the majestic size of its larger pipes, of thirty-seven feet length, up and down which a man may easily pass. And this is a product of a time of war! 'The piping times of peace' do not give over because the trumpet and drum fill the streets. Boston capital knows that now is the time to bid for the patronage of the lovers of Music,

Art, and Beauty; and wisely do her merchant princes invest their gains in this wondrous giant and king of instruments.

"May I not congratulate this assembly upon the enlightened liberality with which, in a time when millions are expending here to equip and forward thousands of armed men to the defense of our country, over a hundred thousand dollars is reserved and given for raising of the structure, to be dedicated to peace, beauty, and the universal language of art—that tongue that speaks in color and form, and addresses by one set of symbols, and merges in one nationality our German, Italian, French, and American populations? May I not suggest the importance of seizing the very time when the National heart is most generously open, the hand of wealth most relaxed—when great deeds and great thoughts, great liberality and impersonal services are most rife—to complete what has been so nobly begun; to carry this subscription up to an adequate amount to place the Academy upon an easy and a dignified basis? Certainly another hundred thousand dollars are richly due to this cause, and ought not to strain in the least the resources of our metropolis.

"Gentlemen, no city is great whose wealth has not crystallized into beauty; no materialism supportable which has not blossomed into the rich clusters of art. On visiting the Capital of the Nation a few days ago, and lifting my eyes to that magnificent iron dome, which did not cease to feel the peaceful throb of the workman's hammer, even when there barracked in the Senate Chamber and slept in the Speaker's chair the armed men that rushed to the defense of the Sacred City of our Freedom—I saw the staging erected that was to crown all with the last work of one of our chief and most honored American artists. Art must finish what artisans began. The symbolic statue

of Liberty, cut by Crawford's dying fingers, must surmount the dome of the Capitol; and Art must occupy the last and highest place in the temple that enshrines our Constitution and our Nationality. That Art may have that place in the honor and reverence of this community, and that she may always represent and hallow the image of Liberty, is the hope and the prayer with which we lay this corner-stone. May it rest here forever!"

When Dr. Bellows had concluded his address, and it had been followed by inspiriting strains from the Band, the next portion of the exercises was the more immediate ceremony of the laying of the corner-stone.

At this interesting point, the Architect, P. B. Wight, Esq., appeared before the audience to present to the President of the Academy, on the part of the builders, a beautiful Silver Trowel, with which to lay the corner-stone of the new edifice. Mr. Wight thus addressed the President:—

REMARKS OF THE ARCHITECT, P. B. WIGHT, ESQ.,

On offering a Silver Trowel to the President.

"Mr. President:—It becomes my duty, on the part of the builders, to present to you the implement with which to lay the corner-stone of this building. Thus far we have proceeded with the work, but we this day suspend our labor, and request you, as the President of the National Academy of Design, to lay this chief corner-stone which we have prepared.

"We congratulate you upon the success that has thus far crowned your undertaking, and on the prospect that this Association, after an existence of forty years, has now found a permanent habitation.

"Please accept this Trowel, and when you spread the mortar under the stone, fear not to injure it, as it is made for a practical purpose. When in after years it is preserved as a memento of this event, its stains and scratches will be of far greater value than the metal of which it is made."

The Silver Trowel thus presented by Mr. Wight bears the following inscription :—

Presented to

DANIEL HUNTINGTON, PRESIDENT,

On the occasion of Laying the Corner-Stone

OF THE

NATIONAL ACADEMY OF DESIGN,

New York, October 21, 1863,

BY

ALEX. MAXWELL & CO., Marble-Cutters.

GEO. F. CODDINGTON, JR., Mason.

WM. S. HUNT & SON, Carpenters.

S. B. ALTHAUSE & CO., Iron-Workers.

P. B. WIGHT, Architect.

Upon receiving the Trowel, Mr. Huntington, the President, addressed the Architect as follows:—

MR. HUNTINGTON'S REMARKS.

"In the name of the Artists, and more especially of the Members of the Academy, whom I have the honor to represent, I thank you, Sir, and through you, those who have united with you, for this beautiful and appropriate present.

"I am glad that it is a *Trowel*, and that it is of *Silver*. I remember that distinguished American artist, the late Charles R. Leslie, once saying, 'We hear a great deal about the "golden glow," but give me in preference the delicate luster of silver, which, by its purity and refinement, far better suggests the subtle and modest tints which form the greatest beauty of coloring.

"I am glad, too, it is a *Trowel*, the ancient form of the palette, on which the colors can be spread; and not unlike the chisel, which will please the sculptors, but chiefly as it is the implement of that industry which patiently works out such mighty and triumphant results; fitly reminding us of the skill and faithfulness which the craftsmen of this building have already shown, and will, I am sure, continue to show, till a perfect work shall crown their efforts.

"So it is that human art emulates the divine; for is not God a Builder, and hath He not through ages silently and wondrously built the world? Let us, then, humbly tread in His sacred footsteps!

"I am glad, too, Sir, that you are the honored architect of our building; that you are a son of our dear old City of Manhatta, and a graduate of her Free Academy; and I doubt not that what you have designed so beautifully you will finish thoroughly, and present us with a worthy home for the Arts of our country.

"Once more I heartily thank you, and now let us proceed to lay the foundation-stone."

At the conclusion of the address, the President and the Architect descended from the platform to the southwest angle of the building, at the corner of Twenty-third Street and Fourth Avenue, and proceeded to lay the corner-stone, silently and earnestly watched by the audience. As the box, with the mementōs of the day, was put into its place, and as the upper stone was being gently lowered upon it, the President, using his Silver Trowel, spread the mortar thereon, saying, as the ceremony ended:—

"Thus we Lay the Foundation-Stone of the National Academy of Design, and Solemnly Dedicate the Same to the Fine Arts, in the Name of the Father, and of the Son, and of the Holy Ghost. Amen."

The box (a copper case about eighteen inches long, twelve wide, and eight deep), which was buried in the corner-stone, contained the following articles, which had been previously deposited in presence of the Council:—

A copy of the Constitution and By-Laws of the National Academy of Design.

A copy of the Exhibition Catalogue of the Academy for the year 1863.

A copy of the List of the Statuary of the National Academy of Design.

The Letters of Abraham Lincoln, President of the United States.

Historical Record of the National Academy of Design, by Thos. S. Cummings, Treasurer.

Officers of the Academy of 1863–'64; names of the Architect and Builders.

List to date of the Fellows of the National Academy of Design.

Postal Currency of the United States below the sum of one dollar.

Copies of the daily papers—*Herald*, *Times*, *Tribune*, *Post*, and *Commercial Advertiser*—*Army and Navy Journal*, and *Harper's Weekly*.

Catalogue of the Columbia College Law School.

Columbia College Annual Report.

Coin of the United States—one cent, three cents, five cents, ten cents, twenty-five cents, fifty cents, one dollar, gold.

Medal of Samuel F. B. Morse, ex-President, by C. Müller.

Medal of Asher B. Durand, ex-President, by C. Müller.

Head of Liberty, bronze medal, by C. Müller.

New York Firemen, by C. Müller.

Minstrel's Curse, by C. Müller.

Medal of the Union League, Philadelphia, July, 1776, and 1863.

The completion of the work of securing the corner-stone in its place was greeted by hearty plaudits from the multitude, and by the spirited performance of popular National airs by the Band.

When the attention of the assembly was regained after this especial portion of the ceremonies of the

day, it was again, and for the last time, most eloquently addressed by the Rev. E. H. Chapin, D. D., Honorary Member of the Academy:—

ADDRESS OF REV. DR. CHAPIN.

"Ladies and Gentlemen:—I am quite of the opinion that the corner-stone of this edifice, dedicated to the purposes of Art, ought to be laid in strict accordance with artistic rules—with the rules of harmony and proportion. Under this impression, and considering, moreover, this animated picture around me, framed by this glorious autumnal day; considering also the figures that have been made prominent in the scene, I might expect that I should be suffered to fall into the background, and remain there undisturbed, because, really, I am coming in after every thing—after the silver trowel, and, indeed, after several silver and golden trowels of 'words fitly spoken.' I am coming in at the last of the feast, and if, in defiance of the rules of perspective, I am thrust into the foreground, I fear that I shall make a speech that will be much foreshortened! After all, I can only repeat what has been already well said. What are the claims of this Institution upon New York and upon this country? I do not suppose there are many here who are disposed to ask this question, but there may be a few who think that Art is merely synonymous with ornament; who think that it plays only the decorating part in a nation's character and career. It is only to such that I need say that Art springs out of the deepest life of the nation; it expresses that life; it helps create that life! It is essential to the individual that he should be lifted above the plane of mere sense, of mere animal existence; that he should be elevated to something above himself and

out of himself; it is essential also to states and to nations that they should be lifted above themselves and out of themselves—out of whatever is narrow, selfish, and grovelling, to the ideal. Art is one of the instruments of the good, the beautiful and the true, which have been spoken of here to-day. In fact, Art is the most subtle and effective expression of the good, the beautiful, and the true, and, as such an expression, exerts an incalculable influence. We call this 'a *refining* influence;' and sometimes this is said with a sneer, as if there were no strength, no virtue, no inspiration in *refinement.* Art *does* refine us. Thank God, that power by which, in all ages, men have been civilized, has gone, side by side, with every noble and brave effort to refine men, to turn their eyes towards the beauty of the world, to clarify their vision to look through the thick veil of sense to that which is highest and holiest in existence, and thus leading them to nobler conditions of life. Thank God, then, for an Institution like this, that is at once with every good and true work. And no better time for its erection could have been selected than this time. The nation is a greater nation to-day, a richer nation, a nation with nobler aspirations, than it ever had before. The mother who weeps over her unshrouded boy, the father who has made his heart's last sacrifice, the mechanic who has borne heavy burdens for his country's sake, and every drop of blood which has fallen, have enriched the country. The entire people have become richer in themselves, and see with finer vision; they take hold with nobler sympathies of religion, duty, and every thing incumbent upon the nation. We were living a life too low and too limited, thinking too much of material good and material acquisition. The stroke that has smitten us and made us bleed has opened deeper and better fountains within us, and we welcome

religion, we welcome truth, we welcome goodness, with an appreciation that we never had before. Two great elements constitute the sources of noble Art—those elements are Nature and Humanity. We know how lavishly our country is endowed by the former. We know what subjects have inspired the pencils of men whose names are known all over this continent, and who may confidently challenge their compeers in Art in the Old World as well as in the New. I repeat, we know how nature has inspired the pencil of the American artist. But now Art is doubly endowed by its association with humanity. Every spot where a brave man has fallen—every field where liberty has been vindicated—every furrow that has received the noble dead, or been torn by the battle-shock for liberty and the right, has made nature more humanly expressive, and nature and humanity to-day hand to Art their combined traditions to be commemorated forever. It would be presumption for me to repeat what others have said; and I will merely close with my heartfelt benediction upon these services. Let us welcome this Institution. May it stand here in the City of New York, so rich in noble edifices and works. Amid these rolling wheels of traffic, these currents of human life, these green islands of charity that rise out of the lagoons of misery and suffering, amid these churches that point to heaven, let this Institution rise. It *does* rise to-day to our sympathies and hopes, as the fabled city of old arose to the strains of music. Let it rise and stand, its walls tapestried with glorious objects of nature, transfigured with the ideals of beauty, and burnished with consummate expression of goodness and truth—a Pantheon of heroic deeds and grand achievements, a source of perpetual influences, that shall appear in the strength, the life, the virtue, and the refinement of the Nation."

At the conclusion of Dr. Chapin's address, the Benediction was pronounced by the Rev. Dr. Vinton, when the exercises of the day were closed.

HISTORICAL MEMORANDA*

OF THE

ACADEMY AND ITS EXHIBITIONS.

(DEPOSITED IN THE CORNER-STONE.)

In the early part of the Autumn of 1825, there was formed in the City of New York a "Drawing Association," for art study and social intercourse, which embraced, among its members, the greater portion of the artists then in the City. This Association prospered in such a degree, that it soon became necessary to extend its field of operations. The attempt to effect this object resulted in the foundation, on the 19th day of January, 1826, of the present National Academy of Design. The "Drawing Association," thus remodelled and renamed, adopted a Constitution and By-Laws, and elected Samuel F. B. Morse, President, Henry Inman, Vice-President, John L. Morton, Secretary, and Thomas S. Cummings, Treasurer.

The new Academy was chartered by the Legislature of New York on the 5th day of April, 1828.

Of the twenty-five original founders of the Insti-

* Compiled by Thomas S. Cummings, N. A.

tution, only five are now living: Messrs. Morse, Cummings, Ingham,* Durand,† and Evers.

The Society, having no apartments of its own, held its meetings in rooms generously loaned to them by the Historical and Philosophical Societies, which were then established in the old Alms House Building in the Park, fronting Chambers Street, which is now (in 1863) the site of the new City Hall.

The first Annual Exhibition of the Academy was held in the year 1826, on the second story of a building at the southwest corner of Broadway and Reade Street. One room only was occupied, and that a small one, being but fifty feet long and twenty-five feet wide. It was lighted in the evening by six ordinary gas-burners, which fact was advertised as a notable attraction! It was really notable as being the first instance on record of a public exhibition of pictures at night. This first Exhibition failed to pay expenses, and the members were assessed to make up the loss.

The second Exhibition (1827) was held in a room on the third story of the Arcade Baths in Chambers Street, about midway between Broadway and Centre Street, a building which afterwards became Burton's

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* Charles C. Ingham, N. A., died in New York, on the 10th of December, 1863. His last public act, in the profession, was to assist at the laying of the corner-stone of the new building.—[T. A. R.

† Martin E. Thompson and John L. Morton are also living.

Theatre, and which is now the United States Marshal's Office. It was leased to the Academy by D. E. Tylee for three years, at three hundred dollars per annum. The third, fourth, and fifth Exhibitions (1828, 1829, and 1830) were held at this place.

For the sixth Exhibition (1831), greatly increased accommodations were obtained, in a suite of rooms on the third floor of the Mercantile Library in Clinton Hall, then at the corner of Nassau and Beekman Streets. These apartments were leased by the Academy for ten years, at an annual rent of five hundred dollars; and here the Exhibitions from the sixth to the fifteenth, inclusive (1831 to 1840), were held.

In 1840, at the expiration of the Clinton Hall lease, the Academy again removed, and this time went up town, settling for another decade on the upper floor of the Society Library Building, at the corner of Broadway and Leonard Street. These galleries were larger and more commodious than any yet occupied by the Society. The annual rent at the Society Library was increased to one thousand dollars. The Exhibitions from the sixteenth to the twenty-fourth, inclusive (1841 to 1849), were held here.

In 1850, the Institution moved yet further up town, having purchased the property on Mercer Street, in the rear of Broadway, with the lease of a lot on the latter Street as an entrance. This site

had been occupied by Brower's stables, and was the up-town terminus of the Broadway line of stages. A suite of six fine Galleries was erected here, with a total length of one hundred and sixty-four feet, and a breadth of fifty feet. The whole of this property was placed in the hands of Messrs. Sturges, Leupp, Edmonds, and Cummings, as Trustees of the Academy, and was so ably managed by them, under the charge of Mr. Cummings, that, after years of patient labor, it produced the first means of any amount ever in the possession of the Academy. After five years of occupancy, this property was sold for about one hundred and twenty thousand dollars, netting the Institution a clear return of sixty-nine thousand dollars, and leaving, after the payment of all outstanding indebtedness, a balance of nearly sixty thousand dollars. All honor to Messrs. Sturges and Leupp, through whose purse and friendly aid such happy results were obtained.

The Exhibitions of 1850 to 1854 (twenty-fifth to twenty-ninth), inclusive, were held in these Galleries.

After the sale of the property at 663 Broadway, it became necessary to find other accommodations for the Exhibitions, and temporary quarters were secured in the Gallery over the entrance to the Rev. Dr. Chapin's Church, at 548 Broadway. Here were held the thirtieth and thirty-first Annual Exhibitions, in 1855 and 1856.

For the thirty-second Exhibition, in 1857, the old rooms, 663 Broadway (remaining then unchanged), were rented by the Society.

In 1858 a suite of Galleries was fitted up by the Academy on the upper floor of the buildings erected by Maltby G. Lane, in Tenth Street, on the corner of Fourth Avenue. The thirty-third, thirty-fourth, thirty-fifth, and thirty-sixth Exhibitions (1858–'59–'60, and '61) were held at this place. The rent here, of three thousand dollars per annum, proved to be too heavy, and the lease was relinquished.

The thirty-seventh and thirty-eighth* Exhibitions (1862 and 1863) were held in the Galleries of the building known as the Institute of Art, No. 625 Broadway, under a temporary arrangement with the proprietor, Mr. Derby.

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* The thirty-ninth (1864) exhibition was also held in the same rooms.

COMPLETION OF THE BUILDING.

EARLY in April, 1865, the new building was ready for occupation by the Academy, and completed, with the exception of some details of interior ornamentation. Arrangements were then made for the inauguration and exhibition of works of Art.

Cards of admission were sent out, bearing this inscription :—

National Academy of Design.

INAUGURATION OF THE NEW EDIFICE OF THE ACADEMY,

And the PRIVATE VIEW of the

FORTIETH ANNUAL EXHIBITION,

Corner of Twenty-third Street and Fourth Avenue, on

MONDAY EVENING, APRIL 17th, 1865,

At half-past seven o'clock.

ADMIT ONE GENTLEMAN and ONE LADY.

NOT TRANSFERABLE.

FULL DRESS.

T. ADDISON RICHARDS,
Cor. Sec'y, N. A.

Carriages will set down in 23d Street, head East, and take up in 23d Street, head West.

In answer to many applications concerning the Inauguration, Mr. Huntington published the following notice:—

THE NATIONAL ACADEMY OF DESIGN.

To the Editors of the "Evening Post":—

The members of the Academy of Design are receiving many inquiries about the Inauguration of the new building and private view of the exhibition to take place on Monday evening next, and also about the way of becoming Fellows of the Academy. Allow me, through your columns, to explain that invitations are (with a few exceptions named by the Council) limited to Members and Fellows A subscription of one hundred dollars purchases a Life-Fellowship, five hundred dollars a Fellowship in perpetuity and transferable. To secure the privileges for the Inauguration evening, as the time is so short, those who wish to become Fellows should write at once to T. Addison Richards, Secretary, Clinton Hall, Astor Place, giving their full name and address, and enclosing a check for one hundred dollars, or five hundred dollars, payable to the order of James A. Suydam, Treasurer, and Mr. Richards will forward cards of invitation, &c. Diplomas will be made out, and sent afterwards.

Very respectfully,

D. Huntington,

President National Academy of Design.

New York, *April* 11, 1865.

POSTPONEMENT.

On Saturday morning, the 15th of April, the whole country was startled and saddened by the

announcement of the murder of President Lincoln. The members of the Academy immediately convened, and passed these resolutions:—

Resolved, That the Council of the National Academy of Design hear with profound grief of the assassination of Abraham Lincoln, the late beloved President of the United States;

Resolved, That we cherish a deep reverence for his great character and inestimable services to our country and the cause of freedom throughout the world;

Resolved, That we devoutly pray Almighty God to save our country from disaster, while suffering from the affliction of this base and cowardly murder—the natural fruit of treason and slavery;

Resolved, That, in respect for the memory of our late beloved Chief Magistrate, the ceremony of the Inauguration of the Academy Building and the opening of the Exhibition be postponed.

Published by order.

T. Addison Richards,
Corresponding Secretary.

The building was appropriately draped in mourning; the American colors on a shield, covered with crape, was placed over the doorway — the formal opening being deferred until after the public demonstration of sorrow on the occasion of the passage through the city of the mortal remains of the late President.

INAUGURATION.

On Thursday evening, April 27th, the formal opening and Inauguration of the new building took place.

After prayer by Rev. Dr. Adams, Mr. D. Huntington, President of the Academy, delivered the opening address.

ADDRESS OF MR. HUNTINGTON.

"Ladies and Gentlemen, Members and Fellows of the Academy:—Welcome to this new and beautiful home of the Arts. God permits us to see the fulfilment of our hopes. That which had been our dream for years has turned to reality and solid marble.

"As early as 1826 this Academy was founded by a few artists, with the then youthful and energetic and now venerable Morse at their head. The infant Academy struggled for years courageously with many powerful enemies, gradually arose above indifference and neglect, overcame opposition, and long since won and firmly held a high place in the esteem of the public.

"For more than twenty years the institution had no permanent home, but held its exhibitions and schools in hired rooms, at the will of capricious landlords; visitors and students subjected to the toil of ascending long flights of stairs. A serious effort was then made to procure a building of our own. We had only about six or eight thousand dollars.

"In 1849, by the generous zeal of Messrs. Sturges and Leupp, amateur members, who liberally advanced a large amount, aided by other subscribers, and by the practical

skill of Messrs. Edmonds, Durand, and Cummings, who acted with them as Trustees, on the part of the Academy, we were enabled to purchase ground and build spacious galleries on Mercer Street, with an entrance on Broadway, opposite Bond Street. There, for several years, the schools and exhibitions were held with much success. There were, however, serious drawbacks, for the entrance on Broadway was only leased ground—the debt on the building was so heavy that we were in constant dread of sinking under it, and it became advisable, if not necessary, to sell. After repeated attempts a sale was at last effected, the net profits were secured, and the main portion of them—fifty thousand dollars—applied by the Trustees to the purchase of the ground on which the present building stands. But we had not sufficient means to build.

"From that time till now, a period of more than ten years, we have been driven from garret to cellar, our fine collection of casts subject to injury by removal, or stowed away beyond the reach of students, and the great objects of the Academy languished for the want of proper accommodations. Those dark days are past. By the favor of God on the efforts of the artists, magnanimously seconded by the subscribers for Fellowships, we are in possession of this beautiful structure, which, I believe, you will confess, confers high honor on the architect who designed it, Mr. Wight, and on the builders who have carried out its details.

"The expenses of the building have somewhat exceeded the estimates, but not so greatly as might have been ex pected, considering the increase of prices. The resources of the Academy are constantly strengthened by new subscribers, and we have the best reasons to believe that the efforts of members and Fellows, together with the receipts of the exhibition, will eventually place us in an independ-

ent condition; and at no distant day it may be thought best to close the list of Fellows, or, at least, to make admission to it more difficult.

"Artists, members of the Academy, let us exchange hearty congratulations. With this cheering opening of a new era in our history, let us renew our vows of devotion to our high calling. By severer studies, higher aims, and ardent, persevering labors, let us prove worthy of the encouragement we receive and of the country we love. Let there be no laggards, no idlers; let us all do our best, that the works shown on these walls may give evidence of our increasing knowledge and power; may add dignity to the architecture which enshrines them, and luster to that brighter page in our country's history which we believe is opening before us.

"Fellows of the Academy, in the name of my brother artists, thanks for your generous sympathy in our plans, and welcome to the enjoyment of privileges which we hope will accord with your tastes and liberality, and prove delightful sources of mutual benefit to those who practice and those who love the Arts. The kindly appreciation of the educated, the refined, and the wealthy is a great stimulant to exertion. The professional artists look to you with friendly confidence to rally round our Institution as a living center of culture and influence. By your interest, your criticism, your applause, your substantial encouragement, the struggling laborers in the field of Art will be cheered on in their studies, and roused to strive for that excellence which will do honor to our school and our country.

"To the students and young exhibitors we must turn for the brightest hopes in the new period of Art which this day may be supposed to herald. In the schools of the antique, and of the life, and of anatomy, as applied to Art,

are to be acquired that thorough knowledge of the human figure which is the only basis of success in the walks of historical painting, and, indeed, the best basis of excellence in every department of Art. Close and indefatigable labor is your only path. Be patient, faithful, conscientious. Slowly but surely acquire that mastery of the form and movement and of the subtle gradations of light and shade which will enable the ready hand to embody perfectly the ideas of the observing mind. These are the only roads to the truth, character, and beauty which will give enduring value to your works, and make your names dear to posterity.

"Partly from the want of those facilities which an Academy of Art is supposed to supply, the majority of our younger artists have entered the field of landscape, attracted by the free and ever-inviting academy of the open country. They have studied, with ceaseless devotion and great success, our infinitely varied scenery. These walls give ample evidence of their ardor and their genius. They have found enough to engage all their powers in our noble rivers, our luxuriant valleys, the depths of our forests, the sea—sparkling in the freshening breeze, along the sandy beach, or breaking in fury against a rocky and sounding shore—and have climbed many a steep among the stupendous masses and gorges of our great mountain chains. These scenes, dear to us all, may well absorb the highest abilities—and already our landscape painters have enriched the country with a multitude of priceless gems in this charming department. Those of them who have studied the figure, and can introduce figures and animals well, not only add thereby greatly to the interest of their works, but are sure to represent their rocks and trees with more vigor and truth.

"May the same zeal animate our aspirants in the walks of historical painting. We believe they are so resolved. Slow and laborious, though always delightful to the earnest mind, is the work of preparation for those compositions which are to picture the passing events of life, and make the canvas live and palpitate with human passion and expression.

"Long and arduous is the pursuit; the reward is sweet. Let every student determine to produce at least one work which, for the worthiness of its subject and the perfection of its execution, shall not fail to be impressed forever on the heart.

"Friends of Art, a few days since we thought to have held this inaugural festival with feelings of almost unmingled joy, for we were thinking of the exultant Easter season when the Christian world celebrates the glorious rising of our Lord from the gate of death to immortal life and eternal power, and victory was everywhere with our forces. Ah! how suddenly the shouts of triumph were stifled to sobs and groans of anguish. Yet the death of the man is swallowed up in the victory of his principles. Abraham Lincoln is at rest, but his acts and his ideas will live forever in the hearts of all good men. As we look at the ideal temple of our country's glory, we behold many civic chiefs who wear the laurel crown—one only bears the blood-stained palm of martyrdom.

"This is no time for despondency. On every side there come sounds of victory. Our country is again assuming her place of power, and the gentle arts of peace will again flourish. Though a sudden bolt has struck our highest ruler from his seat, yet the majesty of government is untouched, and moves on serenely, without a jar, in its grand and harmonious course. Rebellion is at the last gasp; and

we are permitted in sorrow, yet rejoicing, to raise hymns of thanksgiving to the Almighty for his gifts of victory and peace.

"Brothers in Art, you can do something for the honor and happiness of your country by using your talent for good and noble ends. Let us beware of debasing our art to unworthy purposes. Remember, there is a record of every stroke of our pencils in the Book of God.

"Art is called divine, and we hear much said of the religion of Art; but Art and Religion are as distinct as Beauty and Goodness. Art may be great and holy, or great and wicked. Like the gift of speech, it may diffuse blessings or curses.

"Art, when pure, may be a sweet source of consolation and strength; but, in depraved hands, it has too often been a means of corruption. Let us never consent to such a sale of our birthright. Devote the choicest tribute of the pencil and the chisel to add to the honor of the heroes who have sacrificed the sweets of home, and counted not their lives dear, that they might vindicate the integrity of their country. Lavish your richest colors, the rarest marble, and most elaborate bronze, to render honor to our patriots and braves; but let no homage of our Art be rendered to those who have chosen the unholy path of rebellion, treason, and parricide.

"They are fast sinking to the gulf of infamy—let them pass—a gloomy, heart-broken procession, down to an oblivion so profound that it shall never be disturbed, except by the hisses and execrations of mankind.

"Pardon me, friends of the Academy, that I have so long detained you from the words of the venerated poet and steadfast friend of the artists who has kindly consented to address you to-night. Many years since, when the Acad-

emy was struggling in neglect, and disheartened by poverty, when enemies began to sneer, and we were under the cloud, Bryant was with us; and, in the mist and darkness through which we groped our way, we felt the warm presence of his hand and his cheering voice calling out, 'Courage, brothers. I see the bright sunshine beyond.' That sunshine is now around us, and the artists are grateful in prosperity to greet their early friend.

"Dear sir, it is not long since, at the Century Club, many of us had the satisfaction of joining with the men of letters in a festival to honor your seventieth birthday. It was a stirring sight to see your peers in the sacred walks of poetry coming up, and, in loving unison, placing their wreaths upon your head as their chosen prince of song, while all the artists lent a willing hand to the coronation. It was more than the murmur of popular applause; it was like the solemn verdict of posterity.

"It is again our privilege to spread before you these trophies of our art, which your prophetic eye long since saw. We are all, I trust, ready, gratefully, to cast all our trophies at the feet of Him who is the supreme source of all inspiration, both to painter and to poet."

Mr. Huntington then introduced Mr. William Cullen Bryant, who spoke as follows:—

MR. BRYANT'S ADDRESS.

"If I had any skill in the art of retorting compliments, I would say many handsome things of the eminent and excellent President of this Institution, who has alluded to me in such kind terms at the close of his address to this assembly. But since that part of my education was some-

what neglected, I will pass immediately to the purpose for which I have been called upon to speak.

"I congratulate the Academy of the Arts of Design, and all the friends of Art, on the event of this day. After forty years of wandering, the Academy has at length a fixed habitation. Ever since the year 1825, when the Drawing Association was formed, the germ, the embryo out of which arose, in the following year, this Academy, with its present name and organization, the tribes of Art may be said to have dwelt in tents. The close of this nomadic stage in their history is marked by rearing this temple of Art—built after a pattern of mediæval architecture, yet with an historical congruity to the purpose it will serve, since it was for the adornment of buildings not dissimilar in style that the art of modern painting put forth its early efforts, and advanced to that stage of perfection which gave us the great colorists of the Venetian school.

"I congratulate you all, therefore, on the completion of a building not one stone of which, from the foundation to the roof, was laid, and not one beam or rafter framed into its place, for any other purpose than the glory of Art. A little while since I was here, and admired the spacious halls and saloons, with their lofty ceilings and the pure light admitted only from the zenith, bringing with it no tinge of color from surrounding objects. Since that time, Art has entered with the works of the pencil and chisel, covering the bare walls and occupying the floors with imitations of Nature, which we view this evening with wonder and delight—the Spring, the Summer, the Autumn, the Winter of our brilliant climate disputing the palm of splendor; the blaze of the tropics and the cold light of icebergs brought into a New York saloon; Italian skies glowing beside them; the wild grandeur of our own Rocky Moun-

tains confronting the majestic scenery of Switzerland; manly faces and the eyes of fair women and fresh-cheeked children looking down upon us; scenes from the domestic fireside; glimpses of camp life and the tumult of war, drawn from our own civil strife; and on pedestals, among the crowd of spectators, the works of the statuary, busts that seem to think, and groups which are tragedies and comedies in miniature. When I look round upon these productions of the genius of our countrymen, and compare them with what we produced forty years since, I cannot help imagining to myself what must have been the astonishment of a New Yorker of that day, could he have been transported to a spectacle like this from one of the meager exhibitions of the old and now forgotten Academy of the Fine Arts, made up mostly of pictures which had appeared on its walls from year to year, till they palled upon the eye.

"Scarce less would have been the surprise of one of the founders of this Academy, if he could have been assured that within forty years from that time there would be freely contributed by the residents of this city the means of erecting a gallery for the display of works of Art, vying in spaciousness and beauty of arrangement with the proud repositories of Art in Europe. I did not myself believe that this could be done till I was told that the necessary funds were nearly collected. What! said I to myself, are we to expect, that in this great seat of commerce, where every thing is estimated according to the value set against it in the price-current, men will contribute their thousands to the erection of a grand building, in which young artists are to bring their works before the public eye, and recommend themselves to the public favor? A few, I knew, would cheerfully give; the many, I thought, would withhold. I was mistaken. I underrated not the liberality of

the New York public, for I had ample evidence of that in what shortly before it had so generously done for the relief of Kansas, but I underrated its taste and its respect for Art. This sumptuous building, these wide and lofty halls, are the rebuke—the mute, yet magnificent, rebuke—of my incredulity. Was ever injurious misgiving shown in a more noble manner to be groundless?

"Yet, while we look back to the state of Art in this country, at the time when the Academy was founded, let us not deem lightly of the merit of its founders. That was by no means a low state of Art which produced such men Of those who have since passed to another life, Cole was. then in the early dawn of his fame; Inman was painting those graceful portraits which we yet behold with admiration; and Ingham, those elaborate female forms and faces which, now that time has ripened and mellowed his tints and softened and shadowed what was hard in his finish, remain our prized memorials of the beauty of a generation then in its prime. Of Cole, I vividly remember the interest with which his works of that time were regarded. It was like the interest awakened by some great discovery. Here, we said, is a young man who does not paint Nature at second-hand, or with any apparent remembrance of the copies of her made by others. Here is the physiognomy of our own woods and fields; here are the tinges of our own atmosphere; here is American nature and the feeling it awakens. You have only to look at his pictures to see that they represent the features of no region but that in which we dwell.

"Concerning Inman, let me relate a single anecdote. The poet Wadsworth, whose portrait he had painted, said to me: 'I have often seen the process of painting, but I never saw the pencil handled with such precision and

apparent mastery as by Inman. There was no hesitation, no delay, in putting any of his touches upon the canvas; he placed them at once where he meant to place them, and they were the very touches he wanted.'

"Inman was a rapid painter, but Ingham was an artist of a different school. He finished his portraits with infinite diligence, and frequent and careful corrections. In personal character he was a man of instant and almost impetuous decision, but in painting, he reached the beauty at which he aimed by gradual and cautious approaches, slowly shaping his first shadowy and indefinite forms to symmetry and expression. Some of the pictures of Inman, painted in his rapid manner, are already blackened by time; those of Ingham, I think, will be more prized a few years hence than in his lifetime. One of his most beautiful was painted just before his death—a female head, with a fine spiritual expression, as if the bright eyes were looking directly into heaven.

"Let me not, however, neglect to speak of Dunlap, the oldest member of the Academy at the time when it was founded, and the historian of the Arts of Design in our country. We cannot call him eminent, either as a writer or as an artist, but he did much by his large historical paintings, executed with so little professional knowledge, and exhibited by his pupils all over the country, to give our people an idea of what a picture ought to be, and to awaken in them a taste for Art. Very much younger than this amiable man was Frederick Agate, carried off in the midst of his early promise by a consumption, contracted in the zealous pursuit of his studies. I remember him as more interesting than entertaining, serious, somewhat reserved, slow of speech, choosing for his pencil such melancholy subjects as the 'Dead Mother and her Child,' cast by

the waves on a sea beach, and 'Ugolino,' whose story is so pathetically told by Dante, perishing with his children of hunger in the Tower of Famine. 'I like such subjects,' he once said to me. Perhaps some dim presentiment of his own early departure already darkened his imagination with its shadow.

"At present, I believe that only *three out of the twenty-five artists who founded the Academy are now living:—Morse, its first president, to whom the cause of Art in this country owes so large a debt; Durand, his successor, then an engraver, whose landscapes, full of sunshine and peace, are reflections of the kindly serenity of his own nature; and Cummings, the treasurer of this Institution from the beginning, who has turned from the production of his beautiful miniatures to the task of teaching the art he practised so long and well, and who has just laid before us a welcome gift—the history of the Academy for the forty years which now close. Late may arrive the hour which gathers these honored survivors to their former associates.

"Meantime an important change has taken place in regard to the social position of those who make the fine arts their profession. Forty years since their occupation was not regarded as it is now. The majority of fashionable people, I believe, or, if not the majority, very many of them, would almost as soon have thought of asking a hod-carrier to their entertainments as a painter. But now I find the artists courted and caressed by that very class. Eminent artists have become standing lions; the Artists' Receptions are thronged with what the newspapers call the beauty and fashion of the metropolis; the artists' studios are frequented by distinguished men and elegant women; the young artist

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* See note on page 40.

has more invitations to mingle in society than is good for him to accept. It is pleasant to know that Art is thus honored, but I am not quite sure that the change is, in every respect, for the advantage of the artist; and I hope that none of my young friends of the brush or the chisel will allow themselves to be spoiled by it.

"I have spoken hitherto of the past, comparing it with the present, but I cannot conclude without a word concerning the future. I am confident in the expectation, that a day of great glory for Art in this country is at hand—a day of which we now behold the morning, coincident with the signal overthrow of a mighty and fearful conspiracy against our national existence, and with the near prospect of returning peace. The temperament of our people and the influence of our climate are, I think, highly favorable to the cultivation of the fine arts. Some quality in the air of our part of the world, which I do not pretend otherwise to define, promotes, unless I am greatly mistaken, the activity of those faculties which conspire to make the great painter and sculptor. The phrenological philosopher, Combe, used to call ours a stimulating climate; and he was right, in so far as it tends to generate that poetic exhilaration, to which the creations of Art owe their birth. An English painter, who had lived many years in this country, and who had just returned to it, after a long visit to his native land, said to me: 'I had hardly been in Boston twenty-four hours, after landing on the American shore, when I wanted to go out into the streets and shout, so greatly were my spirits raised by merely breathing your air.' Another English artist, a sculptor, said to me, on a fine October morning, when the atmosphere was full of life and spirit, the soft white clouds drifting before a pleasant wind, through a deep blue sky: 'I cannot express how much I am exhil-

arated by your climate. I think it one of the best in the world for a young man, and one of the worst for an old man.'

"I quote only foreign authorities, for I know how easy it is, in such matters, to deceive ourselves. But I have no doubt, for my part, that, in the temperament formed by our diversified climate, the perceptive faculties are peculiarly awake and active, drinking in the sights and sounds of Nature with a deeper delight than in climates of a more uniform character, and that the power of invention is quickened by the same causes to the same activity and energy. These varying aspects of our skies, imposing alike in their splendor and their gloom, these grand alternations of our seasons, these majestic vicissitudes, passing from polar cold to tropical heat, and from tropical heat to polar cold, with the phenomena of each fierce extreme, were not given us in vain. The genius nurtured under their influences has, in the department of Art, commanded the admiration of the hemisphere from which our race was transplanted to this. The works of our great painters have been seen with delighted surprise in the Old World; the masterpieces of American sculpture have divided the praise of mankind with the productions of the most eminent statuaries of modern times. Let us hope that the opening of this edifice, consecrated to Art, will mark our entrance upon a new stage of progress even higher and nobler than we have yet attained."

The scene is thus described in one of the daily newspapers:—

"We doubt if the memory of the oldest inhabitant can recall a more truly brilliant spectacle than that presented last evening by the audience assembled at the private view of

the Fortieth Annual Exhibition of the National Academy of Design. The request, that all holders of tickets should appear in full dress, was obeyed to that extent, that the imagination fairly shrinks before the sweet but hopeless task of recalling it. All that silk and laces, velvets, diamonds, and flowers could do to enhance the loveliness that nestled or dazzled in them, was done to the perilous verge of overdoing, but stopped short of that catastrophe, with a splendid grace that borrowed a new luster from the risk so happily escaped. As one wandered from room to room, pressing softly through the flowing stream of beauty, he must often have wondered where all the uninvited loveliness of New York had bestowed itself; or, whether, in this choicely culled but lavished bouquet, he saw it, as it may only be seen once in a lifetime, all in one costly vase, no bud nor blossom wanting.

"One thing must have surprised every body. The rooms are so filled with pictures—we believe that the catalogue contains the names of about seven hundred—that already it is evident, a few years, and a very few, must make it absolutely necessary to enlarge the building. An almost Spartan rigor was exercised in the distribution of tickets, and yet the rooms were uncomfortably filled. The large gallery was too hot to stay in with pleasure, but in the smaller rooms and in the hall, there was an abundant supply of fresh air, that was very grateful. The lighted building, seen from the street, was a beautiful sight, and drew a large crowd of spectators.

"We say nothing this evening of the building or the pictures. The Exhibition promises well, and that is all we can venture to assert, for it was impossible to see any picture to advantage in such a crash. The opening ceremonies were brief, but in good taste.

"It was late when we came away with some of the earlier movers, and we passed down the fine stair-case, and through the splendid gates of wrought iron with regret; for was not something ended that hope and anticipation looked forward to? The new moon hung tenderly in the starlit sky; most delicate of symbols, she hovered over this lovely building, a fairy palace, with its snowy marble, its glancing lights, its open doors revealing the buzzing, glittering, softly glowing *parterre* of human flowers within. Our hope took shape. Beauty, Art, Culture, shall yet be ours, shall yet love America. This temple is their latest shrine."

DESCRIPTION OF THE BUILDING.

THE new building of the National Academy of Design, of which we give an engraving, stands at the northwest corner of Fourth Avenue and Twenty-third Street. It has a front of eighty feet on Twenty-third Street, and a front of ninety-eight feet and nine inches on Fourth Avenue. The principal entrance is in the middle of the narrower, or Twenty-third Street, front, facing southward. It is on the level of the floor of the second story, and is reached by a double flight of steps.

This second story is divided in the following manner. A wide hall extends from the principal entrance nearly the whole length of the building. In this are the stairs leading to the third story. To the eastward of this hall, that is, to the right hand of a person entering the building by the main entrance, is a range of four large rooms, which occupy the whole of the Fourth Avenue front on this floor. These rooms are lighted by the eight windows which are shown in the engraving, forming

an arcade which extends from end to end of the longer façade, and by the three windows of like design which open in the shorter southern façade to the eastward of the main doorway. The first, or most southerly of these rooms, is a reception-room; the next two are used for the library of the Academy of Design; and the fourth is a meeting-room for the Council or governing body of the Institution. There are three similar windows to the westward of the main entrance. The first of these gives light to a Treasurer's office, the others to a ladies' parlor. Back of these small rooms, and occupying the northwest corner of the building, on this floor, is a lecture-room, intended to accommodate three hundred persons. Adjoining the lecture-room is a private stairway, leading to the first story below.

The stairs which lead to the third story are in the centre of the building, occupying the whole width of the wide hall, of which we have spoken. They are an important feature of the interior. As the third story is the principal story of all, and the only one visited by most of those who enter the building, the marble stairs without, and the wooden stairs within, form a thoroughfare for these visitors between the street and the exhibition galleries.

The whole third story is occupied by exhibition galleries. These are lighted from the roof, and need no side windows, except one gallery, which, being intended for sculpture, has a large north window.

There are no other windows in this story. The circular openings, filled with tracery, which are shown in the engraving, are ventilators communicating with the picture-galleries.

The first story is principally devoted to the School of Design, but some rooms are intended for the residence of the janitor. These latter occupy the Twenty-third Street front on this floor. The six small windows in this façade, three on each side of the great outer stairway, and the small window in the Fourth Avenue front, nearest the corner, give light to this apartment. Next to this last-named window is the entrance to the School of Design. The three large double windows which take up the remainder of the Fourth Avenue front give light to three alcoves or studios, which, with a large hall opening into them, are the rooms of the Antique School. Back of these, occupying the northwest corner of the building, and immediately under the lecture-room on the second floor, is the hall of the Life School, which will be used only in the evening. This room, the lecture-room, and the sculpture-gallery, on the third floor, all have windows opening upon a small court-yard, taken from the regular parallelogram which the plan of the building would otherwise occupy.

The interior of the building is well and expensively fitted up. The greater part of the woodwork is of oak, walnut, ash, and other hard woods,

oiled and polished, so as to show the natural color and grain. The rooms of the second floor, except the lecture-room, are finished like the parlors of a first-class private house. Each of the four large rooms on Fourth Avenue has an open fire-place, with a hearth of ornamental encaustic tiles, and a rich mantel-shelf of oak. The windows are fitted with plate-glass in sliding sashes, and inside shutter-blinds. The rooms are connected by large arched openings, two of which are fitted with folding-doors, glazed with plate-glass. The vestibule at the main entrance is floored with an ornamental pavement of inlaid marbles of different colors. The floor of the main hall is of walnut and maple, in ornamental patterns. The arrangements and conveniences of the building are intended to supply all the needs of the Society, for which it has been built with such great care, and at such heavy cost.

The exterior is an important addition to the street architecture of New York, as being the only Gothic building of any importance, other than a Church, yet erected within the city limits, and as being more richly decorated by sculpture than the exterior of any building in America. The double flight of steps leading to the main entrance—rendered necessary by the small size of the lot on which the building stands, a sufficient staircase within being an

impossibility—is an ornament to the building. It is very richly carved with floral ornament, and is built almost entirely of white marble. It affords, also, a good place for the drinking fountain, which occupies a triple arcade under the platform of the stairs.

The walls of the lower story are of gray marble, from Westchester County, New York. The darker bands are of North River blue-stone—selected and smoothed pieces of the same stone as that of which the flags are made which cover our side-walks. The arches of the small windows of the janitor's rooms, in the Twenty-third Street front, are of white marble, the dark band of blue-stone passing over them. The little circles in the white marble archivolt, just seen in the engraving, are filled with a flower each—the flowers being all different. The coupled arches over the door and windows of this story, in the Fourth Avenue front, are constructed of alternate voussoirs of blue-stone and gray marble. The clustered columns that support these are of the gray marble, but the elaborately carved capitals and bases are of white marble.

The wall of the second story is of white Westchester County marble, with bands and alternate voussoirs of blue-stone. The shafts in the angles of the windows are of the same gray marble as that of which the walls of the lower story are built. The capitals of these columns are of white marble,

carved with designs composed of leaves of forest trees. The tympanums of these windows are of white marble, pierced with foliated openings, after the fashion of plate tracery. In the spandrils of the arches of these windows, on the Fourth Avenue side, are open circles which show the brick-work of the wall. It is intended to fill these, at some future time, with medallion portraits of white marble. The irregular spaces about these circles and the spandrils of the arches on the Twenty-third Street front are to be filled with mosaic of colored marble or tile. There are spaces to be decorated in the same manner in the great gable over the main door. But the principal needs of the building, as it stands, are, at other points, also near the main door-way. The two great buttresses which flank the entrance and the gable are, for the present, finished with caps; but they are designed for statues, whenever such may be presented, or can be bought. The tympanum or space under the arch of the great door must be filled with a mosaic, if possible, representing some subject or scene in the history of Art.

Of the walls of the upper story it is only necessary to say that the materials are white and gray marble. The cornice is wholly of white marble, but under each little arch is a square of colored tiles.

The cost of the building was about $150,000.

The National Academy of Design was instituted January 18th, 1826, with the following members:—

Samuel F. B. Morse, *Henry Inman, *Thomas Cole, *Rembrandt Peale, *William Dunlap, A. B. Durand, *Charles C. Ingham, Thomas S. Cummings, *Frederick S. Agate, John Evers, *Edward C. Potter, *Hugh Reniagle, John L. Morton, *James Coyle, *D. W. Wilson, *John W. Paradise, *Nathaniel Rogers, *J. Parisien, *John Frazee, Mosley J. Danforth, *Chas. C. Wright, *William Main, *Peter Maverick, Martin E. Thompson, *Ithiel Town.

* *Deceased.*

CHARTERED APRIL 5TH, 1828.

CHARTER RENEWED APRIL 14TH, 1857.

FORMER OFFICERS OF THE ACADEMY:

PRESIDENTS:

Samuel F. B. Morse, Elected 1826; Resigned 1845.
A. B. Durand, Elected 1845; Resigned 1861.
S. F. B. Morse, Elected 1861.

VICE-PRESIDENTS:

	Elected.		Elected.
Henry Inman	1827	William Dunlap	1831
"	1838	A. B. Durand	1844
C. C. Ingham	1845	T. S. Cummings	1850
"	1859		

TREASURERS:

	Elected.		Elected.
T. S. Cummings	1827	F. W. Edmonds	1850
"	1859	James A. Suydam	1865

SECRETARIES:

Recording.	Elected.	*Corresponding.*	Elected.
A. B. Durand	1838	John L. Morton	1826
James Whitehorne	1843	James Frothingham	1844
J. G. Chapman	1844	J. G. Chapman	1845
F. W. Edmonds	1845	J. H. Shegogue	1848
F. R. Spencer	1848		

Number of Works of Art exhibited each year from the organization of the Academy to the present time :—

Year.	Works of Art.	Year.	Works of Art.
1826	170	1846	346
1827	117	1847	375
1828	178	1848	373
1829	187	1849	346
1830	185	1850	373
1831	201	1851	416
1832	239	1852	471
1833	218	1853	442
1834	175	1854	398
1835	233	1855	278
1836	237	1856	288
1837	304	1857	548
1838	337	1858	636
1839	296	1859	815
1840	307	1860	668
1841	366	1861	577
1842	357	1862	555
1843	387	1863	471
1844	409	1864	369
1845	368	1865	647

OFFICERS

OF THE

NATIONAL ACADEMY OF DESIGN.

COUNCIL:

DANIEL HUNTINGTON, PRESIDENT.
HENRY PETERS GRAY, VICE-PRESIDENT.
T. ADDISON RICHARDS, COR. SECRETARY.
JUNIUS B. STEARNS, RECORDING SECRETARY.
E. D. E. GREENE, *vice* *JAMES A. SUYDAM, TREAS.

GEORGE A. BAKER,	E. LEUTZE,
THOMAS HICKS,	S. R. GIFFORD,
J. F. KENSETT,	J. Q. A. WARD.

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* James A. Suydam died at North Conway, N. H., on the 18th September, 1865, aged 46.

He bequeathed to the N. A. D. the sum of $50,000, and all his pictures, valued at $30,000 more, to establish a Fund, to be called the "Suydam Fund," the income from which to be applied to the purpose of instruction in the art of design.

ACADEMICIANS.

BAKER, GEORGE A.....Elected 1851
BEARD, WILLIAM H..... 1862
BELLOWS, ALBERT F..... 1861
BIERSTADT, ALBERT..... 1860
BLAUVELT, CHARLES F..... 1859
BOGLE, JAMES..... 1861
BREVOORT, J. R..... 1863
BROWN, HENRY K..... 1851
BROWN, J. G..... 1863
CAFFERTY, JAMES H..... 1853
CASILEAR, JOHN W..... 1851
CHAPMAN, JOHN GADSBY..... 1836
CHURCH, FREDERIC E..... 1849
COLMAN, SAMUEL, JR..... 1862
CRANCH, CHRISTOPHER P..... 1864
CROPSEY, JASPER F..... 1851
CUMMINGS, THOMAS SEIR..... 1826
DANA, W. P. W..... 1863
DARLEY, FELIX O. C..... 1852
DURAND, ASHER B..... 1826
EHNINGER, JOHN W..... 1860
ELLIOTT, CHARLES L..... 1846
EVERS, JOHN..... 1826
FLAGG, GEORGE W..... 1851
FLAGG, JARED B..... 1849
FREEMAN, JAMES E..... 1833
GIFFORD, SANDFORD R..... 1854
GIGNOUX, REGIS..... 1851
GRAY, HENRY PETERS..... 1842
GREENE, EDWARD D. E..... 1853
GUY, J. SEYMOUR..... 1865
HART, WILLIAM..... 1858
HART, JAMES M..... 1859
HASELTINE, W. STANLEY..... 1861
HENNESSY, W. J..... 1863
HICKS, THOMAS..... 1851
HOMER, WINSLOW..... 1865
HUBBARD, RICHARD W..... 1858
HUNTINGTON, DANIEL..... 1840

JONES, ALFRED.....Elected 1851
JOHNSON, DAVID..... 1861
JOHNSON, EASTMAN..... 1860
KENSETT, JOHN F..... 1849
LANG, LOUIS..... 1852
LAUNITZ, ROBERT E..... 1833
LE CLEAR, THOMAS..... 1863
LEUTZE, EMANUEL..... 1860
LOOP, HENRY A..... 1861
McENTEE, JERVIS..... 1861
MIGNOT, LOUIS R..... 1859
MOONEY EDWARD..... 1840
MORSE, SAMUEL FINLEY B..... 1826
MORTON, JOHN L..... 1831
MOUNT, SHEPARD A..... 1842
MOUNT, WILLIAM S..... 1832
PAGE, WILLIAM..... 1836
PRUDHOMME, JOHN F. E..... 1846
PRATT, ROBERT M..... 1851
RICHARDS, T. ADDISON..... 1851
ROGERS, JOHN..... 1863
ROSSITER, THOMAS P..... 1849
SHATTUCK, AARON D..... 1861
SHEGOGUE, JAMES H..... 1843
SHUMWAY, HENRY C..... 1832
SMILLIE, JAMES..... 1851
SONNTAG, WILLIAM L..... 1861
STAIGG, RICHARD M..... 1861
STEARNS, JUNIUS B..... 1849
STONE, WILLIAM OLIVER..... 1859
TAIT, ARTHUR F..... 1858
THOMPSON, LAUNT..... 1862
VEDDER, ELIHU..... 1865
WARD, J. Q. A..... 1863
WEIR, ROBERT WALTER..... 1859
WENZLER, HENRY ANTONIO..... 1860
WHITEHORNE, JAMES..... 1833
WHITE, EDWIN..... 1848
WHITTREDGE, WORTHINGTON..... 1861

ASSOCIATES.

ADAMS, JOSEPH ALEX.....Elected 1853
BENSON, EUGENE..... 1863
BLONDELL, JACOB D..... 1854
BOGARDUS, MRS..... 1842
BOLTON, WILLIAM JAY..... 1843
BOUTELLE, DE WITT C..... 1850
BOYLE, FERDINAND T. L..... 1848
BRANDT, GARL..... 1862
BRISTOL, JOHN B..... 1859
BRYANT, HENRY..... 1837
CARPENTER, FRANCIS B..... 1852
CLONNEY, JAMES G..... 1834
CLOVER, LOUIS P., JR..... 1840
COLEMAN, C. C..... 1865
COLYER, VINCENT..... 1849
CRANCH, JOHN..... 1853
DEAS, CHARLES..... 1839
DODGE, JOHN W..... 1832
FANSHAW, SAMUEL R..... 1841
FISHER, ALANSON..... 1845
FREDERICKS, ALFRED..... 1863
FULLER, GEORGE..... 1853
GRAIN, FREDERICK..... 1836
HAAS, MAURICE F. H. DE..... 1862
HALL, GEORGE H..... 1863
HAMILTON, WILLIAM R..... 1833
HARRIS, JOSEPH T..... 1839
HARVEY, GEORGE..... 1828
HILL, JOHN W..... 1833
HOWE, JOHN A..... 1863
INMAN, JNO. O'B..... 1865
INNESS, GEORGE..... 1853
JEWETT, WILLIAM S..... 1845
JEWETT, WILLIAM..... 1847
JONES, THOMAS D..... 1853
LANMAN, CHARLES..... 1842
LA FARGE, JOHN..... 1863
LAZARUS, JACOB H..... 1849
MARCHANT, EDWARD D..... 1833

MASON, ABRAHAM J.....Elected 1830
MATTESON, T. H..... 1847
MAY, EDWARD H..... 1849
MORGAN, WILLIAM..... 1822
MORTON, HENRY J..... 1828
NEHLIG, VICTOR..... 1863
NICHOLS, EDWARD W..... 1861
OAKLEY, GEORGE..... 1827
OERTEL, JOHANNES A..... 1856
OGILVIE, CLINTON..... 1864
PARSONS, CHARLES..... 1862
PEELE, JOHN T..... 1846
POPE, JOHN..... 1857
POWELL, WILLIAM H..... 1860
RITCHIE, A. H..... 1862
ROBBINS, H. W..... 1864
RONDEL, FREDERIC..... 1861
SAINTIN, EMILE..... 1861
SCHLEGEL, FREDOLIN..... 1856
SCHOFF, STEPHEN ALANZO..... 1844
SMILLIE, GEORGE H..... 1864
SMILLIE, JAS. D..... 1865
SMITH, ALLEN J..... 1833
STILLMAN, WILLIAM J..... 1854
TALBOT, JESSE..... 1845
THOMPSON, CEPHAS G..... 1861
THOMPSON, JEROME..... 1851
THOMPSON, MARTIN E..... 1826
THORNDIKE, GEO. QUINCY..... 1861
VOLLMERING, JOSEPH..... 1863
WARREN, A. W..... 1863
WATERMAN, MARCUS..... 1861
WEIR, JOHN F..... 1864
WIGHTMAN, THOMAS..... 1849
WILLIAMSON, JOHN..... 1861
WILSON, MATTHEW..... 1843
WOTHERSPOON, WILLIAM W..... 1848
WUST, ALEX..... 1861
YEWELL, GEORGE H..... 1862

Deceased Members.

ACADEMICIANS.

	Elected.	Died.
Agate, Frederick Style	1826	1844
Audubon, Victor G.	1846	1860
Bennett, Wm. James	1828	1844
Cole, Thomas	1826	1848
Coyle, James	1826	1828
De Rose, Anthony L.	1833	1836
Duggan, Paul P.	1851	1861
Dunlap, William	1826	1839
Edmonds, Francis W.	1840	1863
Frothingham, James	1831	1863
Hall, Anne	1833	1863
Hoyle, Raphael	1831	1836
Inman, Henry	1826	1846
Ingham, Chas. C.	1826	1863
Mayr, Christian	1826	1851
Marsiglia, Gherlando	1826	1850
Maverick, Peter	1826	1831
Paradise, John	1826	1833
Potter, Edward C.	1826	1827
Reinagle, Hugh	1826	1833
Suydam, James A.	1861	1865
Twibill, Geo. W.	1833	1836
Ver Bryck, Cornelius	1841	1844

ASSOCIATES.

	Died.
Audubon, John W.	1862
Cheney, S. W.	1856
Cummings, Thomas A.	1858
Dallas, J. A.	1857
Frothingham, Sarah C.	1861
Kyle, Joseph	1863
Megarey, John	1845
Mount, Henry S.	1841
Newcombe, George W.	1845
Nims, Jeremiah	1841
Oddie, Walter M.	1865
Paradise, John W.	1862
Philip, Frederick W.	1841
Ranney, William	1857
Rodgers, Nathaniel	1844
Swain, William	1847
Thompson, Thomas	1852
Waldo, Samuel L.	1861
Wright, Charles C.	1854

FELLOWSHIP FUND

OF THE

NATIONAL ACADEMY OF DESIGN.

THE grade of Fellows was established January 14th, 1863, for the double purpose of increasing the moral force of the Academy, by promoting a more general and intimate association and intercourse between Artists and friends of Art, and of forming a permanent fund for the accomplishment of the important public objects of the Institution.

Fellowships are granted under the laws of the Fellowship Fund, as found in Article X., Sections 2 and 3 of the Constitution of the Academy, as follows:—

SEC. 2. A subscriber of one hundred dollars to the Fellowship Fund shall be presented with a Diploma, constituting him a Fellow of the National Academy of Design for life, and entitling him to five season tickets to the Exhibition, annually, access to the Library and Reading-Rooms, and invitations

to all the Conversations held by the Academy; also, to nominate two Students, annually, who, on passing the usual examination, shall be admitted to the Schools of the Academy free of charge.

Sec. 3. A subscriber of five hundred dollars to the said Fund shall receive a Diploma, entitling him to all the privileges of a Life-Fellowship in perpetuity, and be entitled to convey his Fellowship to an heir or assignee; and the holder of the Diploma shall enjoy the privileges of the original subscriber.

Fellowship Fund Committee for 1865–'6.

HENRY PETERS GRAY.
THOMAS HICKS, *Secretary.*
JOHN F. KENSETT, *Treasurer.*
D. HUNTINGTON.
S. R. GIFFORD.
GEORGE A. BAKER.
J. Q. A. WARD.

FELLOWS

OF THE

NATIONAL ACADEMY OF DESIGN.

(*A complete List to the date of the Inauguration*, 1865.)

FELLOWS IN PERPETUITY.

Allen, Wm. M.
Andrews, Blandina B.
Andrews, Loring.
Appleton, Thomas G.
Arnold, B. G.
Arnold, Richard.
Aspinwall, Wm. H.

Battell, Joseph.
Blodgett, Wm. T.
Bradford, Alex. W.
Bristed, Charles A.
Brown, James
Brown, John Crosby.
Burr, Henry A. 2

Caldwell, S. B.
Caldwell, Susan B.
Caswell, John.
Casilear, John W.
Camp, Hugh N.
Chittenden, S. B.
Clark, L. C.
Coleman, Wm. T.
Constable, James M.
Cornell, Birdsall.
Coxe, Rev. Dr. A. Cleveland.

Denny, John T.
Dodge, Mrs. Melissa P.
Dodge, Wm. E.
Dodge, Wm. E., Jr.
Dows, David.

Faile, Thos. H.
Fellows, Mrs. Laura A.
Field, Benjamin H.
Fogg, Wm. H.
Ford, Wm. Henry.

Gandy, Sheppard. 2
Gelston, Margaret L.
Gibert, Fred. E.
Gibson, Mrs. E. F. H.
Grafton, J.
Gray, Horace.
Grinnell, Moses H.
Griswold, George.
Guion, Wm. H.

Hatch, George W.
Haughwout, E. V.
Hicks, Benjamin D.
Hitchcock, Miss S. M. 2
Hitchcock, Thomas.

Hoag, D. T.
Hoe, Robert.
Hoe, Robert, Jr.
Howland, Meredith.
Hoyt, Edwin.
Hurlbut, Henry A.

Iselin, Adrian.

Jerome, A. G.
Jerome, L. W.
Jesup, Morris K.
Johnston, J. Boorman.
Johnston, John T.
Jones, David.
Jones, J. D.

Kemble, Governeur.
Kennedy, Robert Lenox.
Kensett, Thomas.

Lane, Fred. A.
Lane, Josiah.
Learned, Edward.
Lenox, James.
Lockwood, Legrand.
Lorillard, Peter.
Low, A. A.
Livingston, Robert J.
Ludington, C. H.
Ludlum, Nicholas.

Maitland, Robert Lenox.
Marquand, Henry G.
Mason, Sidney.
McKaye, James.
Miller, George N.
Minturn, Robert B.
Morgan, Elisha E.
Morgan, Henry T.
Morse, Charles Walker.
Morse, H. A. W.
Morse, S. F. B.
Morse, James O.
Morton, Levi F.

Niblo, William.

O'Brien, John.
O'Brien, Wm.
Ogden, Wm. B.
Olyphant, R. M.

Paine, John.
Parish, Daniel.
Parish, Henry.
Phelps, Royal.
Phœnix, Mrs. M. W.
Pierrepont, Henry E.

Rader, Max.
Rainsford, G. S. (Estate of).
Randolph, F. F.
Remson, Robert George.
Remson, Wm.
Rhinelander, Wm. C.
Robbins, George A.
Roberts, Caroline D.
Roberts, Marshall O.

Sanford, James T.
Scott, William.
Sheldon, Edwin H.
Skiddy, Francis.
Spencer, Lorillard.
Stephenson, George S.
Steward, D. Jackson.
Stewart, A. T.
Stokes, James.
Stuart, Alexander.
Stuart, Robert L.
Stuyvesant, Rutherford.
Suydam, Mrs. Ferdinand.
Suydam, James A.
Swan, Benjamin L., Jr.

Taber, Henry M.
Thorne, Edwin.

Thorne, Jonathan.
Tilden, William.
Travers, W. R.

Ward, Augustus H.
Webb, Mrs. Henrietta.
Webb, Wm. H.
Wetmore, Samuel.
Wetmore, Wm. Bœrum.
Williams, John S.
Wolfe, Caroline Lorillard.
Wolfe, John D.
Wolfe, John.

Young, Edmund M. (Estate of).

FELLOWS FOR LIFE.

Abeel, J. H.
Adams, Rev. Dr. W.
Adams, Coe.
Adams, Union.
Alden, B. R.
Alexander, J. A.
Allen, Thomas.
Allen, John.
Allen, Miss Mary.
Allen, Wm. H.
Alling, James M.
Alstyne, John.
Ames, Wm. H.
Amsinck, G.
Andrews, Wm. L.
Ashley, L. Seymour.
Ashton, George.
Atterberry, B. B.
Auferman, Wm.
Avery, S. P.

Babcock, J. C.
Bacon, Sherman J.
Bailey, Allen D.
Bailey, N. P.
Baker, Nathan F.
Baker, H. J.
Baldwin, Dr. J. G.
Bancroft, George.
Barker, Dr. Fordyce.
Barker, Mrs. Mary E.
Barlow, S. L. M.
Barney, Ashbel H.
Bartlett, D. L.
Bartlett, Dr. Ed. G.
Bassett, Dr. John S.
Bates, Levi M.
Beeckman, G. L.
Belknap, Augustus.
Belknap, R. Lenox.
Belknap, Thos.
Bell, Miss Cath. Berry.
Bell, Edward R.
Bellows, Rev. Dr. H. W.
Benedict, James.
Berdell, R. H.
Berry, Richard.
Berry, T. S.
Betts, George F.
Bininger, Abraham.
Bliss, Wm. R.
Blodgett, D. C.
Bokee, Vernon M.
Bond, William.
Bonner, G. T.
Bonnell, Lewis.
Booth, Edwin.
Bostwick, H. A.
Bradford, S. D., Jr.
Bradford, N. G., Jr.

Bradley, Cyrus Y.
Brady, James T.
Brady, M. B.
Braker, Conrad, Jr.
Brett, James.
Brick, R. A.
Bridgman, Wm. H.
Brodhead, Eugenia.
Brooking, Roope.
Brooks, Henry J.
Brown, Joseph H.
Brown, Walter.
Bruce, Miss Matilda W.
Bryant, Wm. Cullen.
Bulkley, J. E.
Buckley, Thomas T.
Buckmaster, Chas. H.
Bull, B. W.
Bull, Isaac N.
Bunker, William E.
Burkhalter, Charles
Burnham, G. W.
Burroughs, Maria Louisa.
Burt, J. M.
Butler, Charles E.
Butler, Cyrus.
Butler, H. V.
Butler, Richard.
Butler, Wm. Allen.

Cannon, Le Grand B.
Carle, Edward H.
Cary, Wm. F.
Case, Rufus D.
Chadwick, J.
Chalfin, S. F.
Chardovoyne, T. C.
Chater, N. W.
Chauncey, Henry.
Cheesman, Dr. T. M.
Cheever, J. H.
Churchill, Timothy G.
Claghorn, J. L.
Clark, Albert.
Clark, Alfred C.
Clark, Benjamin G.
Clark, Lester.
Clarke, Wed. W.
Clerke, Wm. B.
Clews, Henry.
Clift, Smith.
Cochran, J. W.
Coddington, David S.
Coggill, C. J.
Cogswell, Andrew K.
Cogswell, Wm. L.
Colburn, Geo. C.
Coleman, Edwards W.
Coleman, Emerson.
Coleman, Mrs. James E.
Colgate, Samuel.
Colgate, Charles C.
Colgate, James.
Colt, James C.
Condict, J. Elliott.
Conolly, Charles M.
Cook, Miss Edith W.
Cook, Miss Mary.
Cook, M. R.
Cooper, Edward.
Copcutt, Francis.
Corlies, B. F.
Corlies, Edward L.
Cornell, Peter C.
Corning, H. K.
Corse, Israel.
Cox, Kenyon.
Crane, Jacob B.
Crane, John A.
Crane, Theodore.
Crane, John Josiah.
Crawford, David, Jr.
Cristadoro, Joseph.
Crocker, Henry H.
Cummings, Thomas P.
Currier, N.
Curtis, Wm. E.
Curtis, Wm. H.

Dale, Thos. N.
Dalton, George T.
Daly, Charles P.
Daly, John T.
Davidson, Edgar.
Davidsou, Edward F.
Davies, John M.
Davis, J. C. Bancroft.
Day, Henry.
De Forest, Henry G.
De Forest, Geo. B.
De Forest, Wm. T.
Degen, C. R.
Delano, J. C.
Dennistoun, William.
De Peyster, Fred. James.
Detmold, C. E.
De Visser, Simon.
Dimock, Wm. D.
Dinsmore, Wm. B.
Dodge, C. C.
Donohue, Joseph J. O.
Douglas, Wm. P.
Du Bois, Dr. Abram.
Dufais, Fred. F.
Dunham, Thomas, Jr.
Dunning, E. J.
Durant, Charles W.
Durfee, Geo. B.
Durkee, H.
Duncan, Wm. Butler.
Dunlap, Robert.
Dwight, F. A.
Dwight, T. T.
Dwinelle, Dr. Wm. H.

Eagle, Com. Henry, U. S. N.
Earle, John H.
Easton, Alfred H.
Easton, Charles.
Easton, Mrs. Charles A.
Easton, Louisa.
Easton, Mary E.
Eaton, D. B.
Edgar, Newbold.
Edson, Tracy R.
Egleston, D. S.
Egleston, Wm. C.
Eigenbrodt, G. L.
Elliott, D. G.
Ely, A. K.
Ely, Richard S.
Eno, A. R.
Eno, Amos F.
Esenwein, Fred.

Fairweather, D. B.
Fatman, Joseph.
Fawcet, Fred.
Fearing, Chs. N.
Fearing, Henry S.
Fearing, Daniel B.
Fellows, Richard C.
Field, Cyrus W.
Field, Cortlandt De Peyster.
Finck, Eugene.
Fitzhugh, D. H.
Ford, James K.
Forman, Alex.
Foster, George J.
Foster, Thomas R.
Foster, Wm. Kent.
Francis, Louis.
Fraser, James.
Fredrickson, C. W.
Furman, John M.

Gaillard, Joseph, Jr.
Gallup, S. M.
Garcia, ——.
Gardner, J. R.
Garrison, Cornelius K.
Gebhard, F. G.
Gerard, James W.
Gibert, Dr. James T.
Gillespie, Geo. W.
Gillespie, Prof. Wm. M.
Gillett, Joseph.

Gilmane, W. S.
Goddard, J. Warren.
Godwin, Parke.
Goodall, A. G.
Goodhue, Chs. C.
Goodridge, Ezra R.
Goodridge, Frederick.
Goodridge, Mrs. Ezra R.
Gordon, O. H.
Gordon, Robert.
Gordon, H. L.
Gould, Charles.
Gould, Jay.
Gourlie, John H.
Graham, James L.
Graham, James L., Jr.
Graham, Malcom.
Graham, J. Varnum.
Grant, O. De Forest.
Gray, Geo. Griswold.
Gray, John A. C.
Gray, Dr. John F.
Greenleaf, A. W.
Greene, Malcolm C.
Griswold, J. C.
Gross, Andrew.
Grosvenor, Mrs. M. A.
Guernsey, Dr. Egbert.
Gunther, C. Godfrey.
Gunther, F. Frederick.
Gunther, Wm. H.

Hackley, C. B.
Haggerty, Ogden.
Haight, Henry H.
Haliday, E.
Hall, Edward S.
Hall, John H.
Hallowell, Col. N. P.
Halsey, Anthony.
Halsted, Wm. M.
Hamilton, J. Augustus.
Hamilton, William G.
Hammond, E. A.
Handy, Parker.
Hardenbergh, John A.
Harriman, Oliver.
Harris, C. F.
Harrison, Joseph F.
Hawkins, Col. Rush C.
Hawley, D. Edwin.
Hawley, E. Judson.
Hays, Jacob.
Hays, Dewitt C.
Hearn, George A.
Hecker, George V.
Hedden, Josiah.
Hegeman, Wm.
Hemings, Geo. W.
Henderson, Isaac.
Henshaw, Mrs. A. N.
Hewitt, Abram S.
Hewitt, John C.
Hibbard, George B.
Hicks, James M.
Hieneman, Emil.
Higenbotam, Samuel B.
Higgins, A. Foster.
Hill, Geo. Waldo.
Hitchcock, Hiram.
Hoadley, David.
Hodges, Geo. W.
Hoe, Peter S.
Hoey, John.
Holmes, Samuel.
Holland, Alex.
Hope, Geo. T.
Howes, A. W.
Howland, Horace.
Howland, John.
Hoyt, Alfred M.
Hoyt, J. B.
Hoyt, Mark.
Hoyt, Oliver.
Hoyt, Wm.
Hubbell, Henry W.
Hunt, N. Furman.
Hunt, Wilson G.

Huntington, C. Richards.
Hurlbut, Richard W.
Hyde, Samuel T.

Irvin, Richard, Jr.
Isham, Charles H.
Isham, Miss Flora E.
Isham, Wm. B.

James, D. W.
Jaques, Henry L.
Jaudon, Peyton.
Jay, John.
Jenkins, G. W. A.
Jewel, Marshall.
Johnson, H. A.
Jones, Edward.
Jones, George.
Johnson, S. Fisher.
Judson, Charles G.

Kellogg, G. G.
Kelly, Eugene.
Kelly, Wm.
Kemble, Wm.
Kennard, T. W.
Ketchum, Frank M.
Ketchum, Landon.
Ketchum, Edward B.
Kilbreth, J. P.
King, Edward.
King, A. Gracie.
King, Peter V.
Kirkland, Charles P.
Kirkland, Wm. R.
Kirkwood, Mrs. Sarah E.
Kneeland, Charles.
Kneeland, Charles, Jr.
Knoedler, Michael.
Knower, John.
Konig, Frederick.

Labagh, Mrs. Isaac.
Lane, Geo. W.
Langdon, Walter.
Langdon, Eugene.
Lamson, Chas.
Larned, Wm. Z.
Lathers, Richard.
Lathrop, Frank A.
Lawrence, Henry.
Lawrence, Thomas N.
Lee, Wm. P.
Leeds, Henry H.
Lefferts, Geo. Morehead.
Lefferts, Marshall.
Lewis, Joseph L.
Littlefield, E.
Livermore, Chas. F.
Livingston, Cambridge.
Livingston, John A.
Livingston, Robert E.
Lockwood, Alfred.
Loomis, Dr. A. L.
Lord, J. Couper.
Lord, Samuel.
Lord, James Brown.
Low, James.
Ludlow, E. H.

Macomber, Robert D.
Macy, Chas. A.
Macy, Chas. A., Jr.
Macy, Francis, Jr.
Macy, Silvanus J.
Macy, Wm. H.
Main, S. A.
Maitland, Alexander.
Maitland, R. Leuox.
Maitland, Eliza L.
Maitland, Robert L.
Maitland, Robert L., Jr.
Manten, Walter.
Marbury, F. F.
Marié, Peter.
Martin, D. Randolph.
Martin, Isaac P.
Massey, Marcellus.

Mathews, Edward.
Maxwell, George L.
Maxwell, J. D.
May, Chas. A.
McClellan, Gen. Geo. B.
McClure, John.
McCrackan, Ernest L.
McCurdy, Robert H.
McGuire, Fred. B.
McKesson, John, Jr.
McLean, George W.
McLean, James M.
McVickar, Wm. H.
Mead, Edwin, Jr.
Melville, Mrs. Allen.
Merritt, Edward.
Messenger, Thomas H.
Miller, Edmund H.
Moody, Horace J.
Moore, E. C.
Moore, G. F.
Moore, T. W. C.
Moore, Joseph T.
Morgan, J. P.
Moller, William.
Morison, Hector.
Morrell, A.
Morrell, Daniel.
Morrell, William H.
Morris, B. C.
Morton, Thomas.
Mount, Annie G.
Munn, O. D.
Murray, James B.
Murray, John B.
Murray, John R.

Nathan, Benjamin.
Neilson, A. B.
Neilson, Wm. H.
Nesbit, Geo. F.
Newbold, Thomas H.
Newton, Mrs. George.
Newton, Wm. Benjamin.
Nichols, W. S.
Norwood, Andrew G.
Noyes, George F.

Odell, Andrew J.
Ogden, Thomas Ludlow.
Olyphant, David.
Olyphant, George T.
Olyphant, Harwood V.
Olyphant, Robert M.
Olyphant, Talbot.
Oothout, Miss E.
Opdyke, George.
Ormsbee, John H.
Osborn, Wm. H.

Palen, George.
Paris, Irving.
Park, Chas. F.
Parker, Dr. Willard.
Parker, C. Maverick.
Parkin, W.
Parkin, W. W.
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